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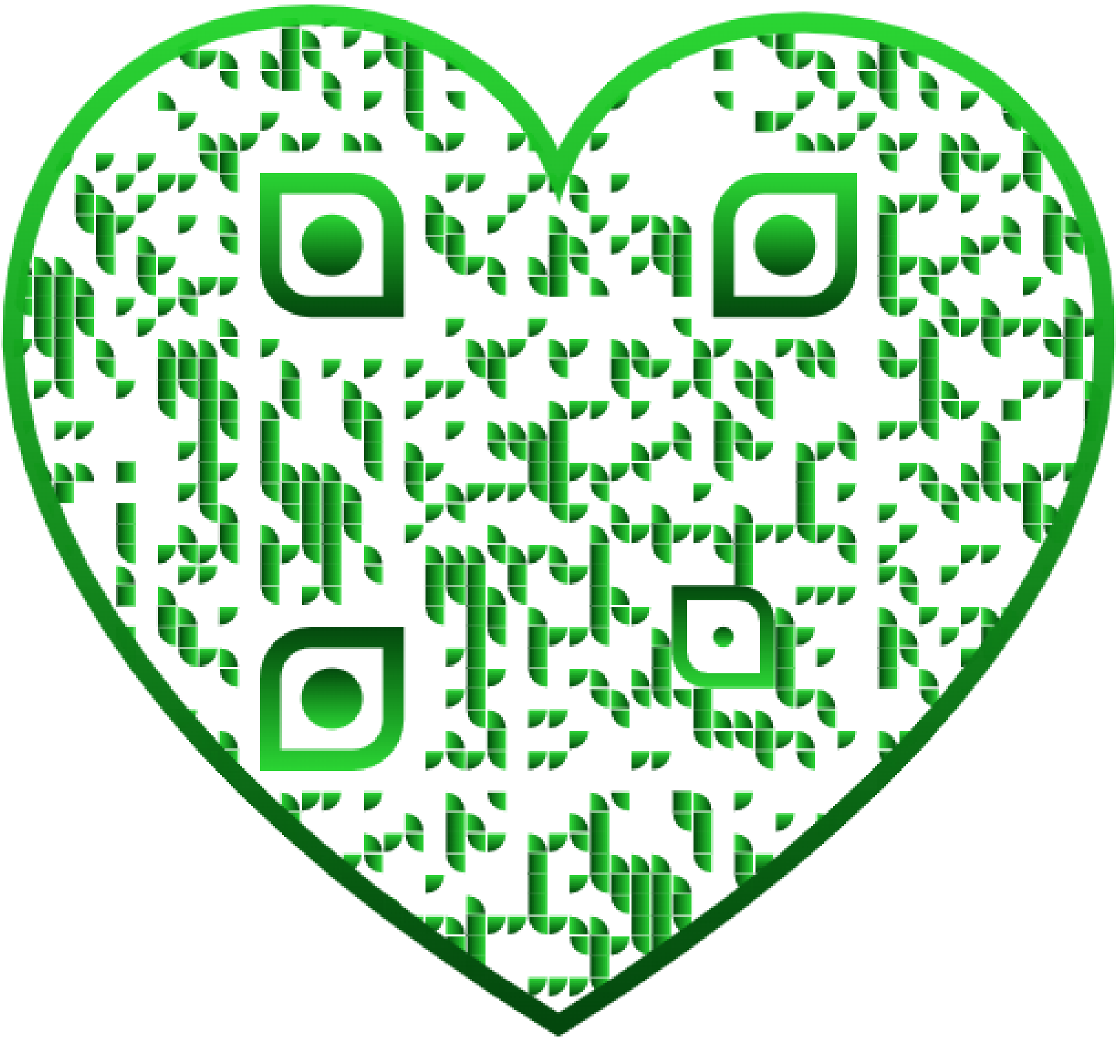
REVIEWED

Panasonic Lumix S1 II, Viltrox 50mm f/2 and more…

August/September 2025

100 1925–2025 yaffa



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ISSN 0004-9964

One of my photos captured in Cuba back in 2017. I captured dozens of candid photos of these kids jumping off this half sunk boat, but I had to make them comfortable with my presence, sans camera, first.

ABOUT THINGS...

MIKE O'CONNOR, EDITOR

There are millions of quotes about photography out there - some good, many bad, and while a fair share have admittedly gone in one ear and out the other over the years, a few have stuck with me.

One of those has always been 'get closer', with that being a mantra I still repeat to this day while photographing or deciding on the framing of a shot. The other is a now legendary quote supposedly attributed to *National Geographic* photographer Jim Richardson, who said "If you want to be a better photographer, stand in front of more interesting stuff." I always liked that one because it's a good reminder that sometimes it's not just about the photographer's skill, but whether the thing they are choosing to photograph is actually worth photographing at all!

I mention this because I recently heard the phrase, "Take photos about things, not of things," and like those other quotes, it struck a chord.

For me, it speaks to being intentional about what we capture and looking beyond just what you see on the surface-level.

Some genres probably lend themselves more to this idea than others – is there a way to take a photo *about* a landscape rather than *of* a landscape? I'm not sure exactly, but I'd love to be proven wrong! And while single images can carry weight, a photo essay or series often allows for more depth and nuance.

However, for subjects like portraiture and photojournalism, both of which we explore in this issue, it's a pretty good mindset to bring to your photography.

So how do you take photos *about* something? I think it comes from spending the time to understand what it is you are photographing before you lift the camera, and what it is you want to show your viewers.

Building trust, observing the dynamics at play, and looking at how subjects interact can all help create more meaningful *about* photos. When it comes to the actual shooting, I think capturing something of your subjects' environment can also add more context and make for a richer viewing experience. Yes, get close—but not so close that you lose the story around the edges.

It's no surprise that the most successful images often carry a sense of intention – this can mean different things to different photographers, but if you have a strong reason to pick up your camera, your resulting images will probably be better for it. ✪

Mike

AUGUST - SEPTEMBER 2025

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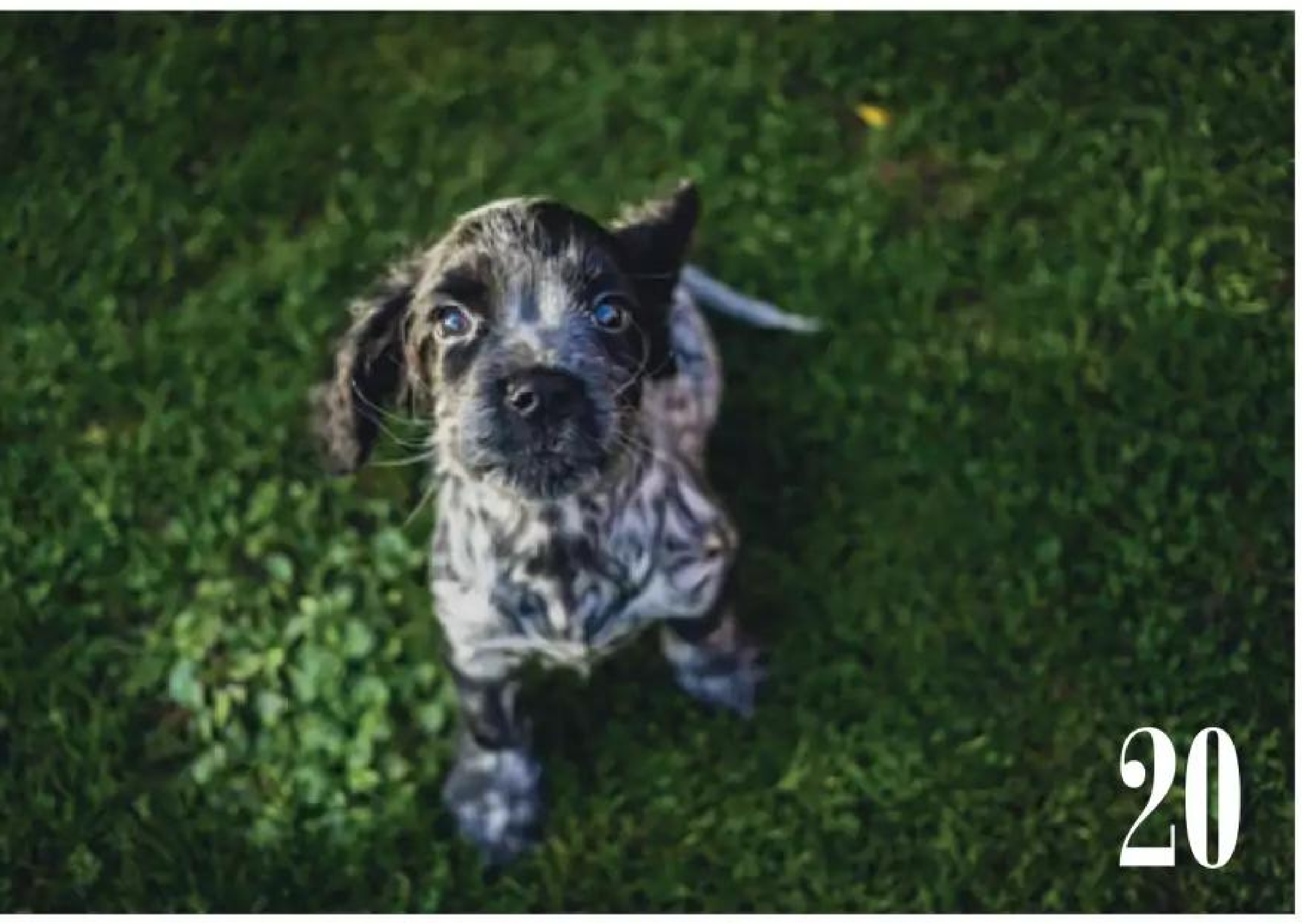

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Dogs are brilliant subjects for photography – but how do you elevate your photos of your furry friend from snapshots to something sensational? Seasoned dog photographer Matty Graham shares a few tips of the trade.

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With a camera in your hand, you have one of the most effective tools for storytelling there is. In this crash course, photographer Paula Heelan breaks down how you can capture, shoot and market your work as a photojournalist.

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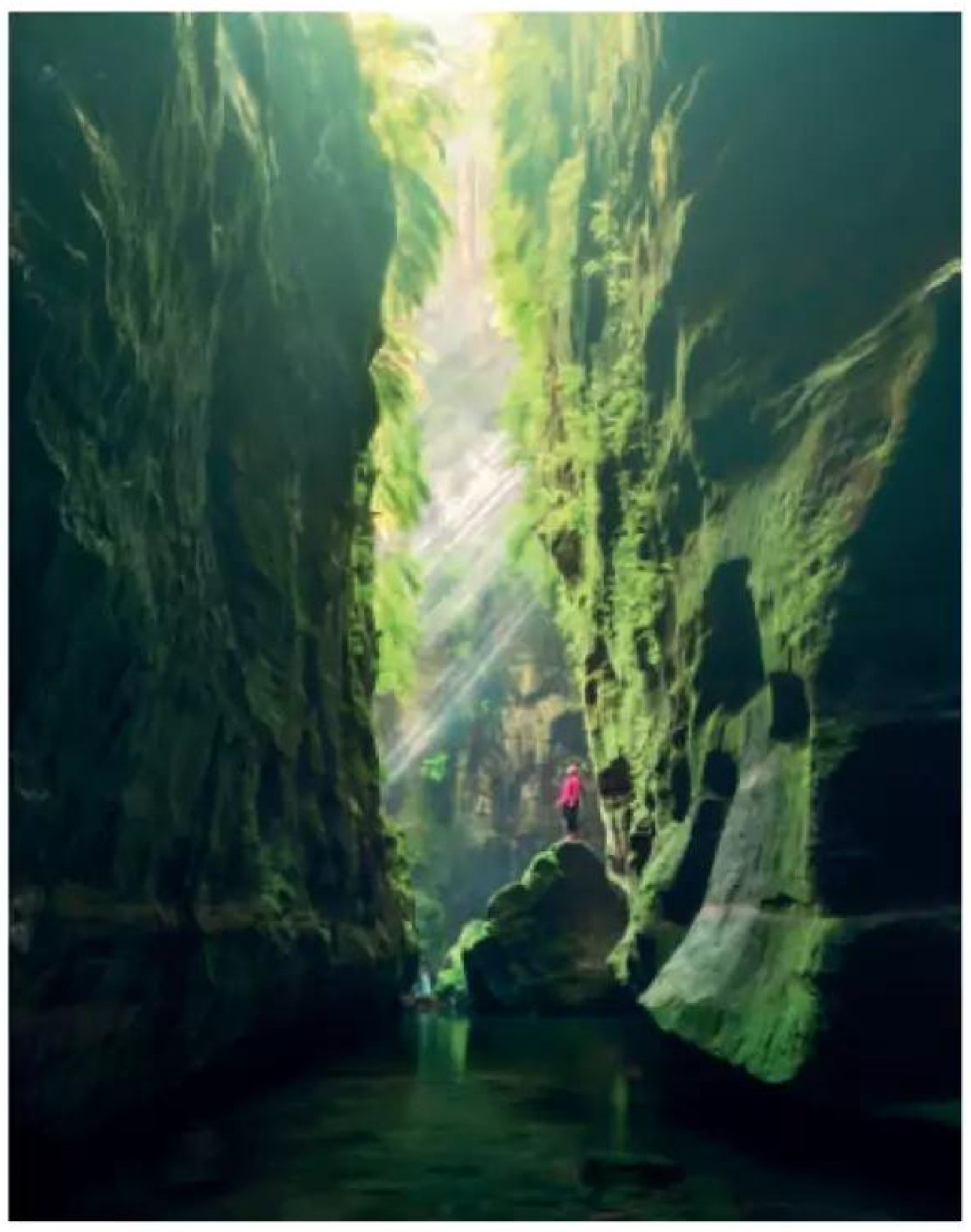

THIS ISSUE'S COVER

Captured by Sydney's Daniel Tran in the heart of the Blue Mountains, NSW, Claustral Canyon defies description. Canon R5, RF15-35mm F2.8 L IS USM lens @ 26mm. 2s @ f7.1, ISO 400.

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STREET SLEEPERS

PHOTOGRAPHER: DREW HOPPER

India is chaos, an overwhelming, unrelenting sensory overload. The sheer volume of movement, the layers of sound, the density of life—everything demands attention all at once. It's a place where you want to capture everything, but that instinct can work against you. You have to slow down, to look beyond the initial impact, to see the little moments unfolding within the madness.

I had just stepped out of a small roadside café after eating a dosa for breakfast. In India, I've learned to keep my camera on me at all times. Travel in Asia has reinforced that the best images come when you least expect them. The unpredictability is what makes it so exhilarating. You turn a corner and you'll find a scene that stays with you.

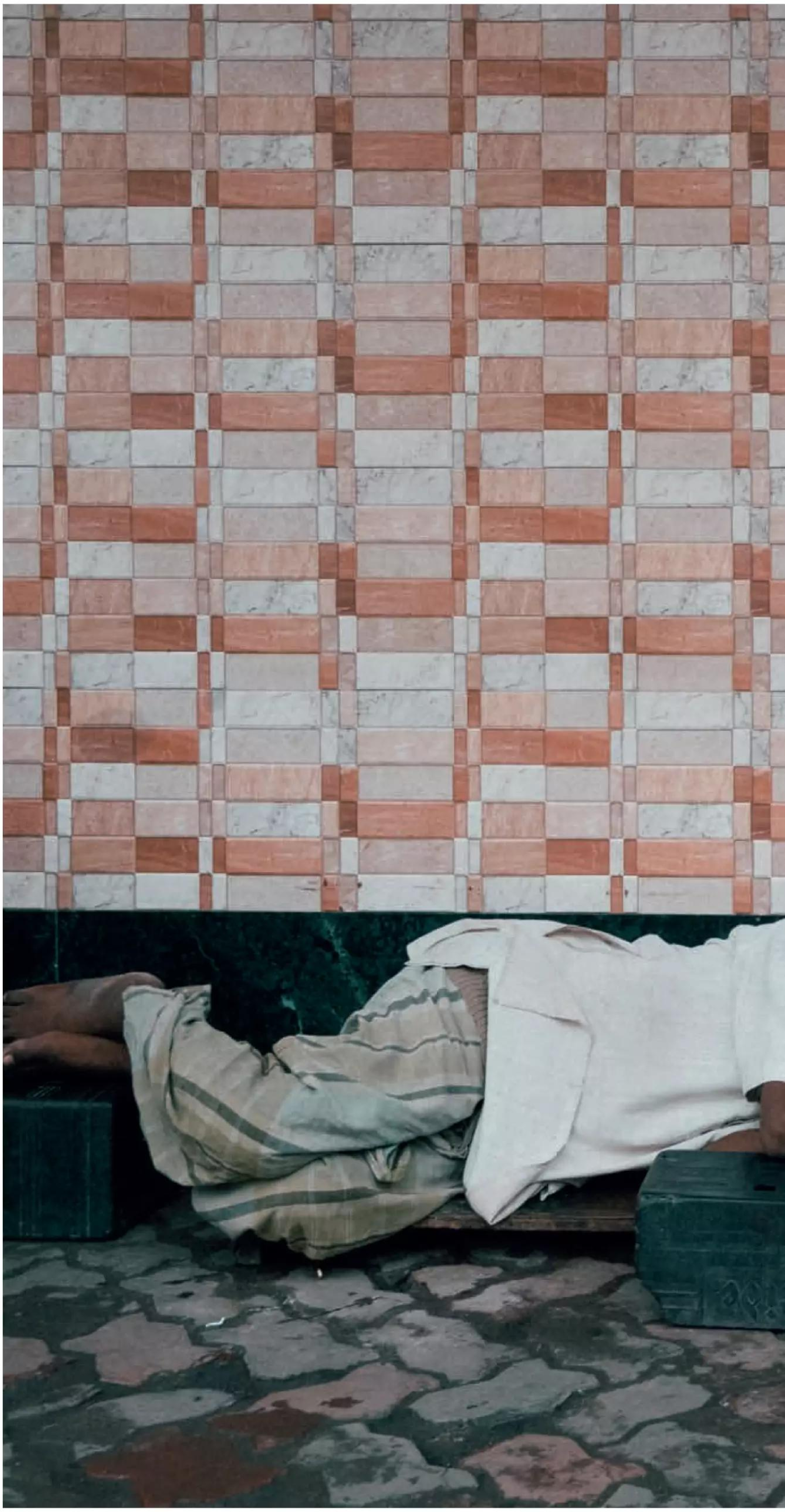
I spotted these men from across a chaotic intersection. Kolkata's streets are a battlefield of honking horns, weaving motorcycles, and pedestrians moving in a fluid, unpredictable rhythm. The crossroad in front of me was particularly hectic, a dangerous puzzle of movement and timing. I hesitated. I took a few long-distance shots from where I stood, but they felt detached, like I was merely observing rather than immersing myself in the moment.

I knew I had to get closer. As I approached, I noticed the brickwork behind them. It was beautiful—earthy, textured, a striking contrast to the rawness of the street. That detail alone changed how I wanted to compose the frame. I positioned myself carefully, including the top portion of bricks to simplify the background, removing the clutter of the street while keeping the authenticity of the environment intact. To either side of the men were chaotic shopfronts, too busy, too distracting. By framing tight, I could isolate them, drawing focus inward to what really mattered.

The symmetry struck me. The bricks, the sidewalk, the way the two men were positioned—it all aligned so effortlessly. Even their garments, nearly identical, added to the quiet, unusual beauty of the moment. I responded quickly, instinctively, not wanting to disturb them. They were lost in sleep, unguarded and honest. That's what street photography is about for me—capturing the unscripted, the unnoticed, without interference.

I also hate conflict. The idea of disturbing someone, of altering a scene just by my presence, makes me uncomfortable. The more discreet I am, the more authentic the moment remains. And in that moment, the streets of Kolkata, with all their intensity and motion, seemed to pause for just a second, allowing this fleeting, intimate image to come into focus.

FUJIFILM X-T2, FUJI 23MM F2 LENS. 1/250S @ F8 ISO 500.



QUICK SNAPS

OM ANNOUNCES $1,699 OM-5 MARK II

OM System has announced the OM-5 Mark II, coming two and a half years (or so) after the OM-5 mirrorless camera, with a series of iterative rather than groundbreaking, updates.

The standout feature is probably the addition of a a USB-C port which allows both power delivery and high-speed transfer of photos and video.

Additionally, the new port also makes it possible to use portable power banks to charge the camera on the go, which is a nice addition.

Like the OM-3 from earlier this year, the OM-5 Mark II features a Computational Photography button on the camera's top plate next to the shutter release button.

According to OM, the button gives direct access to the High-Res Shot, Live ND, Focus Stacking, HDR, and Multiple Exposure modes without having to enter the menu.

Two new creative shooting modes were designed specifically to aid low-light shooters. Night Vision mode brings out the details of a scene shrouded in darkness, clearly displaying both the night sky and the foreground and simplifying composition. The other new mode, Hand Held Assist, allows users to gauge the stability of handheld long exposures in real time.

Also first introduced in the OM-3, are two new creative video profiles, OM Cinema 1 and OM Cinema 2, which offer a cinematic look to video footage without requiring special processing or grading.

Finally, there's a new more pronounced grip that should improve ergonomics for a more secure hold.

These features aside, it's a little disappointing that the OM-5 II still uses the same 20MP MFT sensor as its predecessor, in addition to an almost identical body design and the same 2.36-million dot EVF and fully articulating back panel as before. That said, it does come in a rather fetching sand livery that looks great.

All this aside, it does feel like OM could have pushed for some more revolutionary upgrades with the OM II, but we'll wait until we get hold of one for review before making a final call on it.

The OM System OM-5 Mark II is available now, starting at $1,699.

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ABOVE: Jacklyn Wagner, *Kerry Andersen (2022).*

NEW EXHIBITION EXPLORES IMPACT OF 2022 NORTHERN RIVERS FLOODS

A new exhibition exploring the aftermath of the catastrophic floods that struck the Northern Rivers region in February and March 2022 is set to open at Lismore Regional Gallery later this month.

Through the Heart… by acclaimed photojournalist Jacklyn Wagner, seeks to capture the human stories behind the catastrophic floods, and marks the exhibition's first local showing following its debut at NSW Parliament House in November 2023.

The exhibition features 100 portraits of Lismore residents in their flood-impacted homes. Each photograph is accompanied by a personal quote from the subject, offering a poignant narrative of loss, resilience, and the slow process of recovery.

In the critical weeks following the floods, Wagner spent her days knocking on doors, listening to stories, and building trust within the community.

“Realising the enormity of the 2022 Lismore flooding, between three and sixteen weeks post-flood, I started documenting affected Lismore homeowners. I knew it was important," she says.

"I drove to South Lismore, and at the first stop I made, there was a woman sitting in a car parked outside her flood-affected home. Following a conversation, she took me into her unliveable, flood-devastated home. Her family had lost everything, including their dogs.”

The portraits represent Lismore’s diverse community—homeowners who have owned homes within their families for generations, newcomers, renters, young families, artists and creatives, and many more.

All share a deep connection to place and have faced heart-wrenching decisions in the wake of disaster.

The exhibition runs until 10 August 2025. It's free to enter. More info: lismoregallery.org/jacklyn-wagner-through-the-heart.

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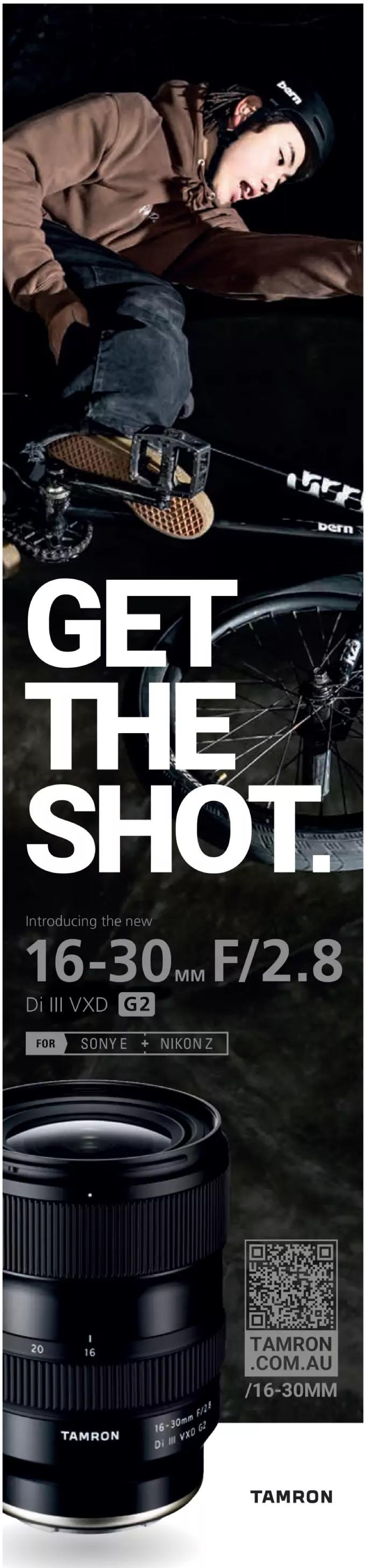


THINK TANK PHOTO LAUNCHES BACKLIGHT LONG LENS BACKPACK

THINK Tank has expanded its BackLight camera bag series with the new BackLight Long Lens backpack, purpose-built to carry large telephoto lenses like 600mm and 800mm primes, along with additional gear.

The backpack features a nine-point adjustable harness system that includes load lifters, a sternum strap, and a quick-fit waist belt, all designed for better weight distribution.

To enhance comfort during long carries, it also includes a 320g air mesh back panel with an air channel and lumbar support for improved ventilation.

Measuring 62.9 cm tall, 24.1 cm wide, and 21.6 cm deep, the bag offers an internal space of 57.8 x 21 x 20.3 cm and a total capacity of 32 litres.

This makes it roomy enough for long lenses with the tripod foot attached, and spacious enough to fit a gripped camera body, teleconverter, and lens adapter.

Access is via the rear panel, allowing gear retrieval without laying the bag down. Inside, you'll find a customisable divider system, space for personal items, and room for a 13-inch tablet.

Additional features include tripod mounting points on the front and side, plus daisy chains on the shoulder straps and front panel for attaching trekking poles or other accessories.

The BackLight Long Lens backpack should be available now, with local pricing still to be confirmed at press time.

NEW PHOTOGRAPHY BOOK 'A LOVE LETTER TO AUSTRALIAN SURFING CULTURE'

A new book with images by well-known surf photographer Russell Ord is 'A love letter to Australian surf culture", its publisher says.

Life Around the Sea, published by Images Publishing, is described as a must-have book for anyone who lives and breathes surfing; is drawn to the ocean and its waves; or loves the coastal beauty and culture of Australia.

Written by surf writer Alex Workman, the 312-page book contains stories and images from the land, sea, and underwater.

Photographs and stories are grouped by region, providing a visual journey through Australia that begins and ends in Western Australia, Russell Ord's home.

Russell Ord is an Australian photographer best known for his striking surf and ocean photography. Ord grew up playing rugby league, surfing, and working as a firefighter.

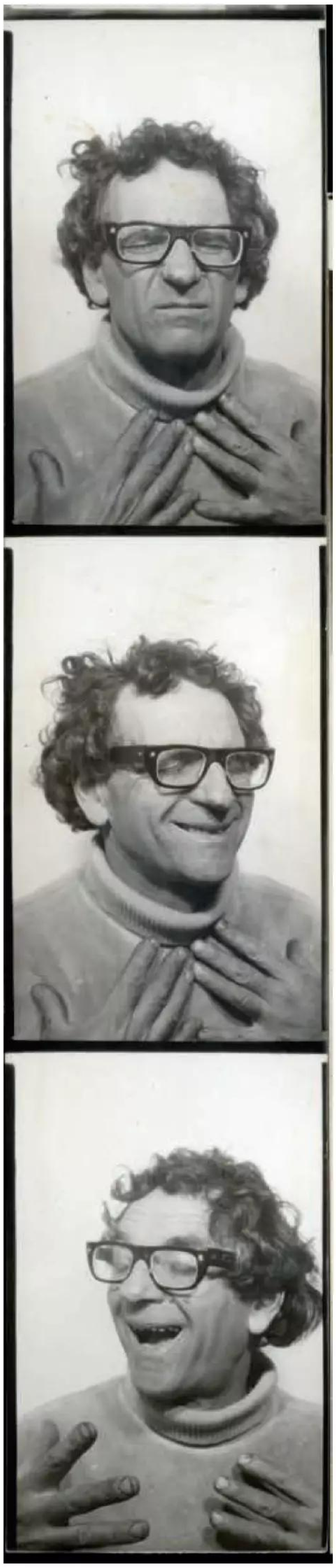
He began pursuing photography seriously in the early 2000s and quickly made a name for himself with his intense, dramatic images of big-wave surfing and ocean landscapes.

Ord's full-colour and black-and-white photography celebrates the unique lives of surfers who share a strong bond with the ocean, and with each other.

The book includes profiles and stories ranging from professional surfers Tom Carroll and Claire Bevilacqua and Olympic swimmer Shane Gould, to board shapers, photographers, and artists to everyday people of all ages—surf-loving families, mums, grommets, fishermen, and more.

Life Around The Sea retails for $150, and can be purchased from Russell Ord's website, russellordphoto.com.

NEW EXHIBITION CELEBRATES 'THE MOST PHOTOGRAPHED MAN IN AUSTRALIA'



IMAGES COURTESY OF ALAN ADLER/METRO AUTO PHOTO

In testing his photobooths, Alan Adler took thousands of images of himself over the years. Inadvertently, these collected images probably made him the most photographed person in Australia. Now, a year on from his death, his life and legacy are celebrated in a new exhibition.

IN what is a uniquely Melbourne story, the Centre for Contemporary Photography (CCP) is set to showcase the work of Alan Adler, who operated and serviced photobooths all over the city from the 1970s.

Adler, while little known, was likely the most photographed person in Australia, and also perhaps the oldest and longest-serving photobooth technician in the world.

He died aged 92 in 2024.

As part of his business, Adler would undertake weekly services of his photobooths, a process that produced a strip of photographs to check focus, flash and print quality, leading to an archive of thousands of photographs. These self-portraits are the only surviving record of Adler's impact and his role servicing these photobooths.

Since the 1970s, he contributed to the photography of over a million people, and his work meant generations of people were able to record themselves, their relationships and create personal and expressive images using his photobooths.

Now, a new exhibition, *Auto Photo: A Life in Portraits*, will explore the history of the photobooth and its cultural significance, alongside visual stories told by the community who preserve and use Adler's photobooths, to record their lives or in the pursuit of creative expression.

This exhibition also marks 100 years since Siberian-emigre Anatol Josepho filed a patent for his 'Photomaton' - a coin-operated photobooth, in New York City. This exhibition is among many worldwide events which mark this important centenary and reflect on the photobooth's power to delight and inspire.

"Alan Adler's story is so wonderful; a dedicated technician who inadvertently created a unique archive of self-portraits over half a century," says Director of CCP, Daniel Boetker-Smith.

"Through the daily testing of his booths Alan built a visual story of his life, and that of his family and pets. He also inspired generations of Melburnians, and tourists and visitors to record their own moments and stories."

Auto Photo: A Life in Portraits features images from Alan Adler's extensive archive, alongside additional works by and drawn from the collections of Katherine Griffiths, Mark Holsworth, Kyle Archie Knight, Ruth O'Leary, Nicky Makin, Jesse Marlow, Brian Meacham, Metro Auto Photo, Patrick Pound and Joshua Smith. ✪

Auto Photo: A Life in Portraits runs until 16 August 2025 at the RMIT Gallery, 344 Swanson Street.

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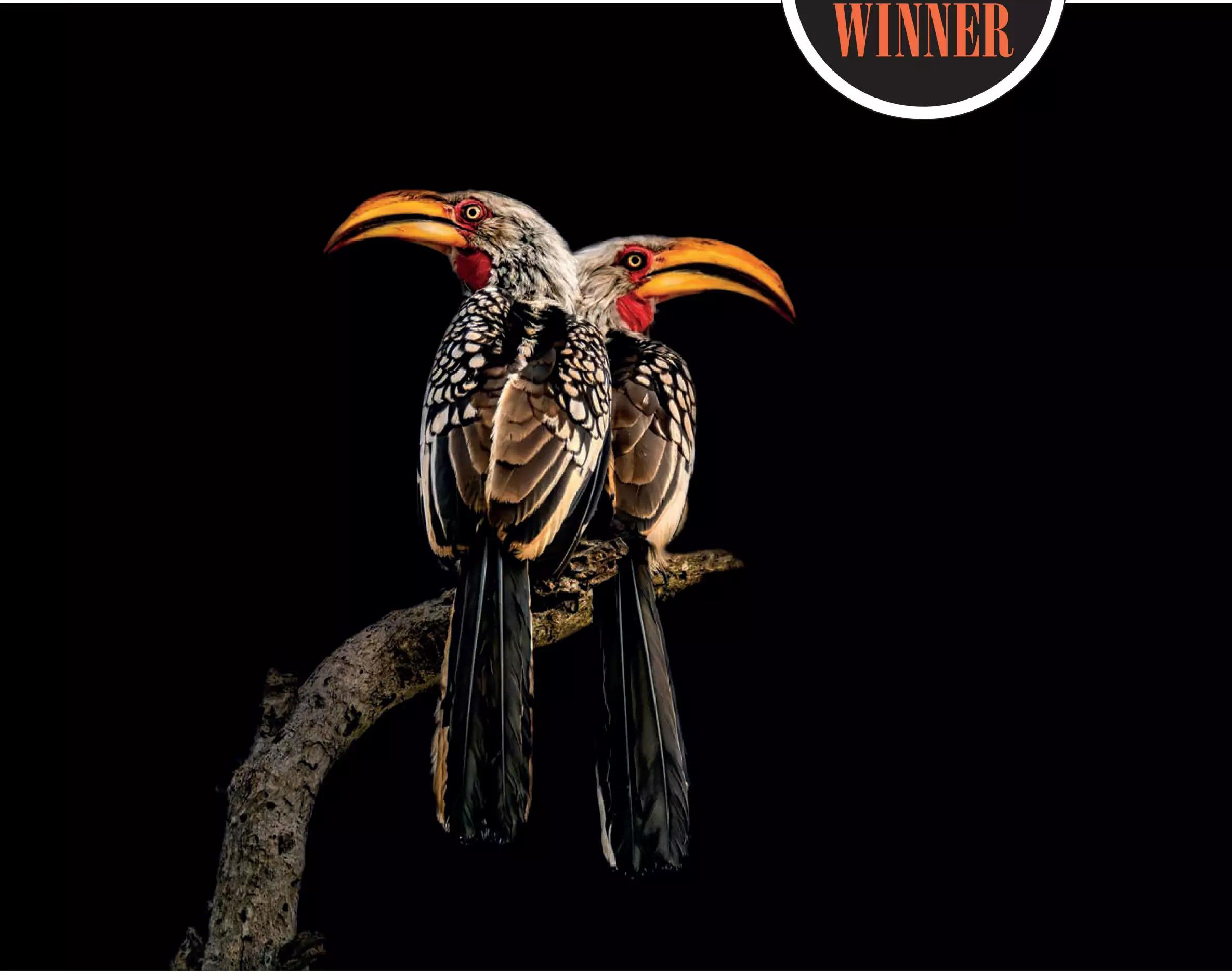
YOUR BEST SHOT

WILDLIFE

A theme that never fails to impress, this time we were blown away by more than 200 amazing images. Here were our picks.

THIS MONTH'S WINNER



HIGHLY COMMENDED

GARY STEPHENS

Peek-A-Boo

EDITOR'S COMMENT

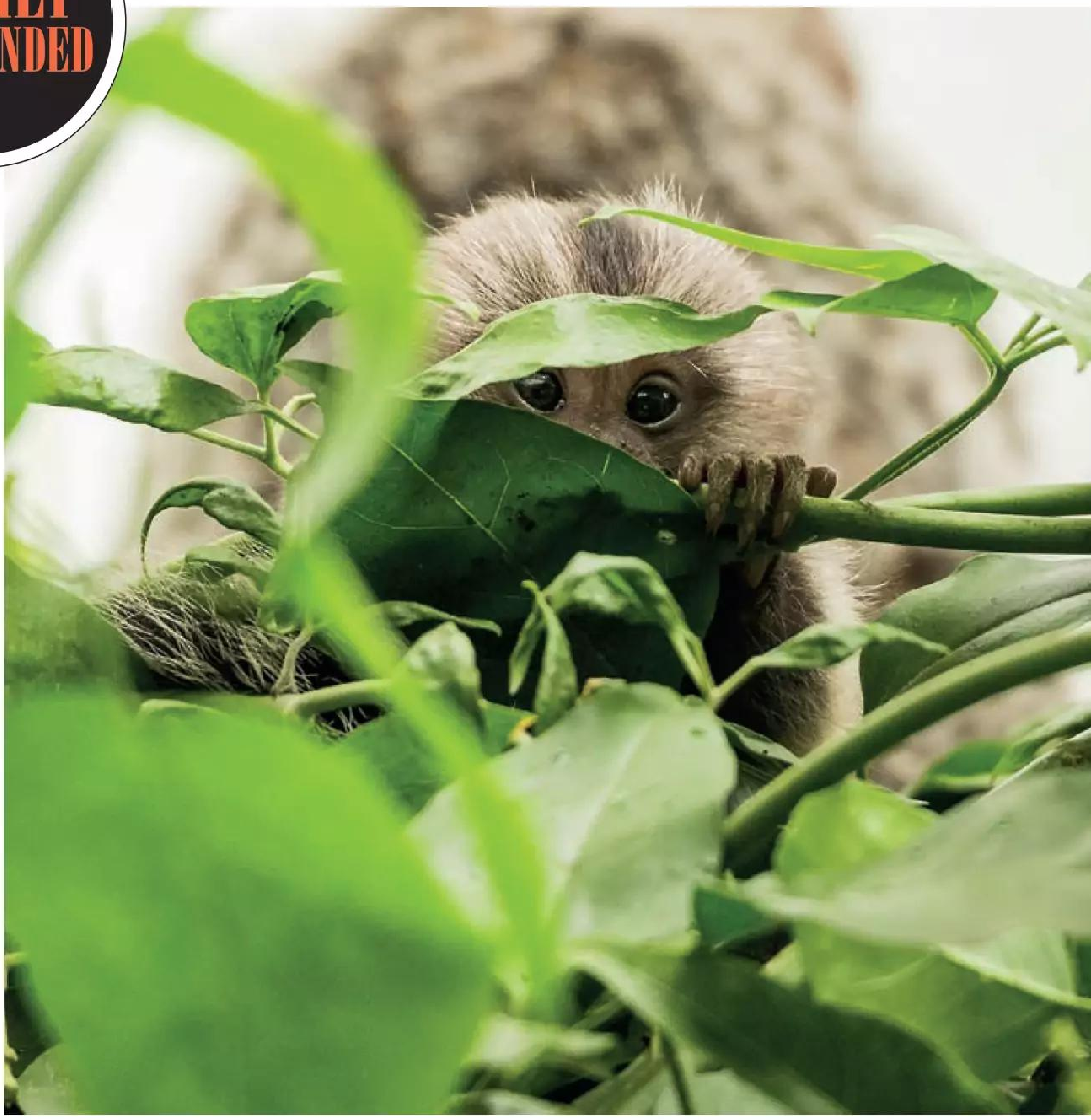
Staying in the small coastal village of Paraty, Brazil, Gary Stephens says there was a colony of marmoset monkeys living in the vines and surrounding trees of his hotel's breakfast area.

"Each morning the adults would venture down and pick through the left-over fruits and scurry back up the vines to devour them or take them to their young," he recalls. "This juvenile caught my attention as it peered through the foliage as the adults gathered food."

One of the elements that can help elevate a wildlife photo is when you reveal something of your subject's environment or behaviour. This doesn't have to be a bold, flashy display either - even human-like traits such as what Gary's shown here can work just as effectively to lift the image from being 'just' a portrait. Well done on spying this great perspective.

TECHNICAL DETAILS

Olympus E-M5 MK II, Olympus 75-300mm lens @ 300mm. 1/160s @ f6.7, ISO 1250.



KAREN STORY

Hornbill pair

EDITOR'S COMMENT

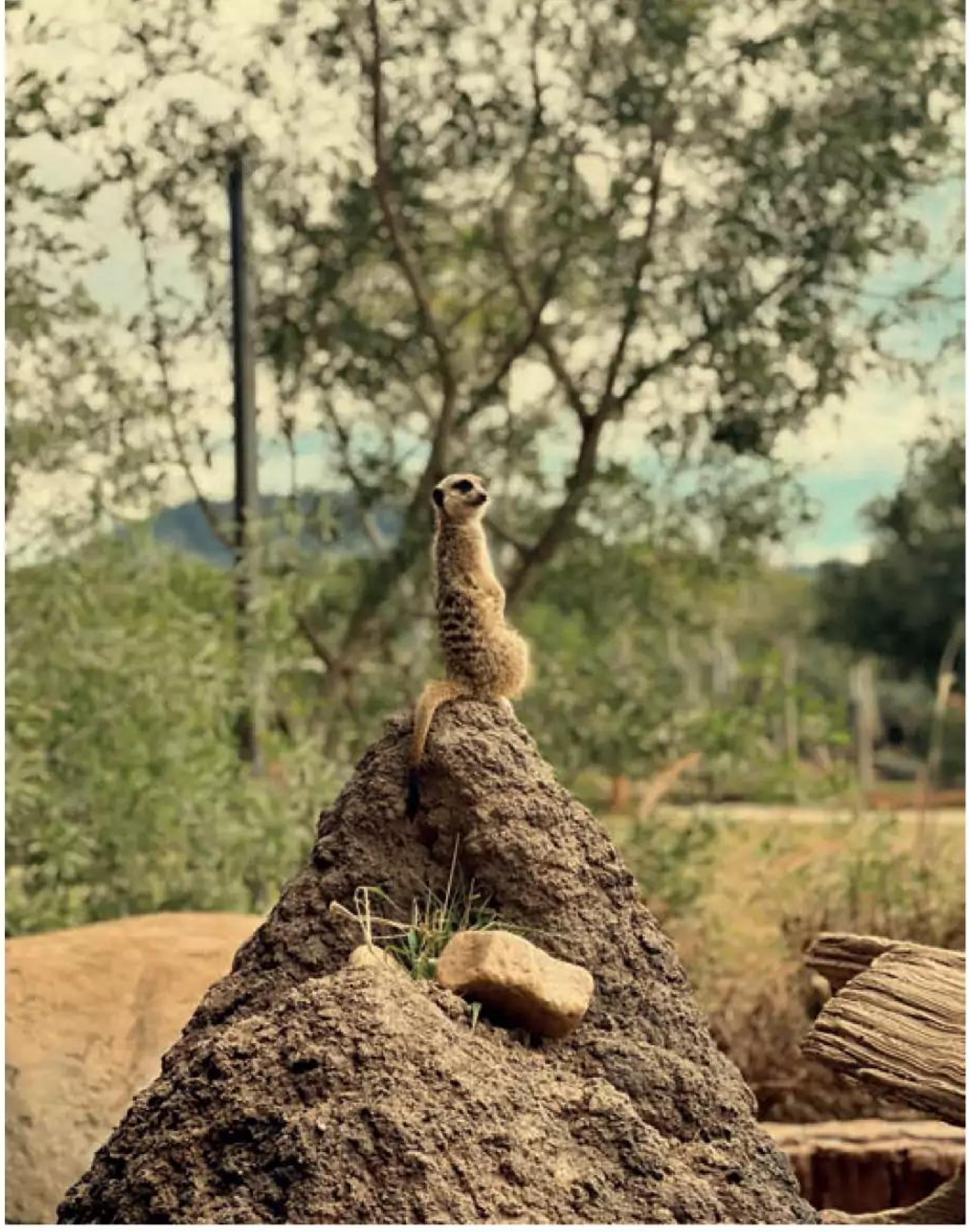
What's that saying, good things come in twos? Karen Story says she photographed this striking pair of Yellow Billed Hornbills one afternoon in Kruger National Park, as they 'minded their own business' in a tree branch. This is a great, classic portrait that's been further enhanced by some tasteful editing – dropping distractions out of the background to enhance the subjects and emphasise the mirror-image like effect. A great moment.

TECHNICAL DETAILS

Technical details: Nikon D850, Sigma 150-600mm lens @ 400mm. 1/4000s @ f6, ISO 1600.

Thanks to the team at Blonde Robot, Karen Story has won a Think Tank DarkLight Backpack in 20L size. Also available in 14L, the DarkLight is the ideal blend of tactical style and everyday functionality. Whether you're an enthusiast capturing cityscapes or an advanced amateur exploring the great outdoors, it offers a durable and comfortable solution to carry your gear. Built with a laser-cut MOLLE panel and tactical webbing rails, this rucksack allows you to precisely configure your loadout.

SEE MORE AT THINKTANKPHOTO.COM



NOKUTENDA KWENDA

Day at the zoo

HOW I DID IT
This photo was shot using the iPhone 14 Pro Max portrait mode feature, on the setting 'nature'. The ISO was set at 20, to allow for the lighting of the sunny day to solely light up the photo. The aperture was at 2.8, to allow for a more natural light in the photo, and to also accommodate the portrait mode feature of having a blurry background/ a more shallow depth of field. VSCO was the only photo editing application I used, using the filter 'DOG2' on all 3 images on a lower setting, so as not to overwhelm the colour of the image.

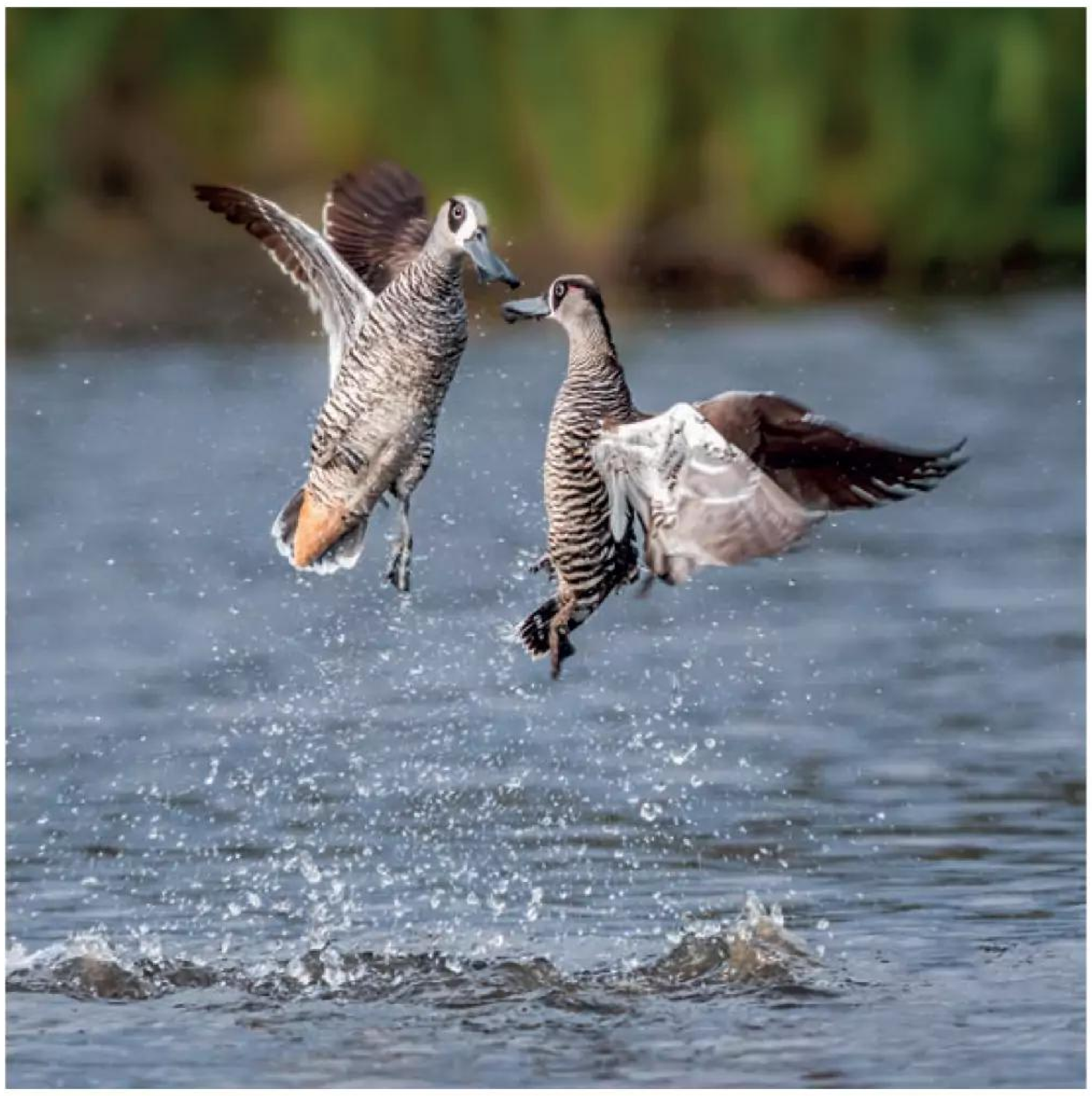
TECHNICAL DETAILS
Apple iPhone 14 Pro. 1/160s @ f2.8, ISO 20.

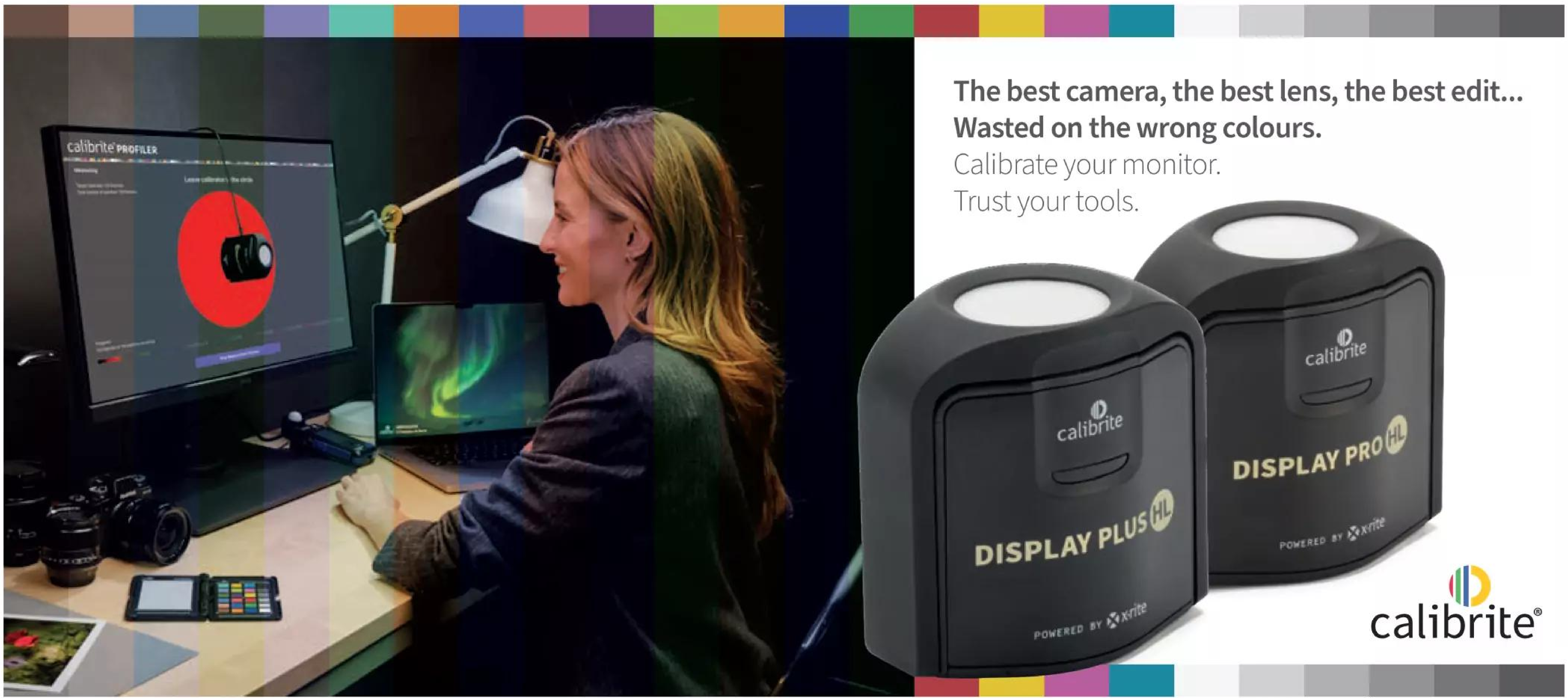
IAN SEMMENS

Fight time

HOW I DID IT
I was at a local wetlands pond where there were about 20 Pink-Eared Ducks just quietly paddling around the pond as the do normally. In this large pond there were adult and juvenile ducks. All of a sudden, an ongoing arial fight broke out as one of the adult ducks picked a fight with a juvenile and then chased it to the far end of the pond. This fighting went on for about two hours. It was quite a spectacle to see! According to a local bird expert, the adult duck was trying to get the juvenile to leave the pond permanently.

TECHNICAL DETAILS
Sony A1 II, Sony 400-800mm f/6.3-8 G OSS lens with Sony 1.4X TC @ 1120mm. 1/500s @ f/11, ISO 640.

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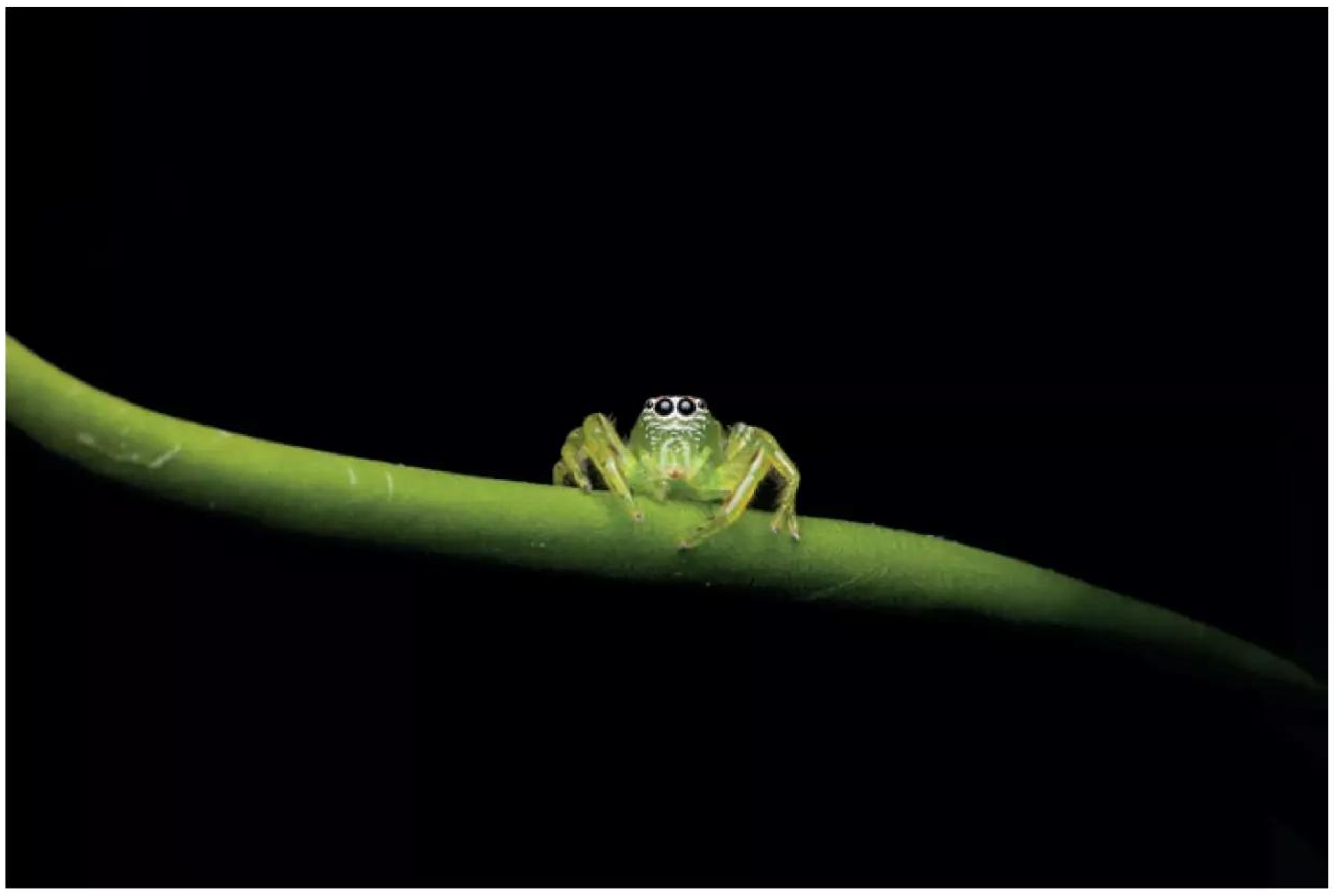


LENNAN WHITING

Jumping Jack Flash

HOW I DID IT
This encounter with a Green Jumping Spider *(Mopsus mormon)* was a nice surprise as it initially jumped on me to hitch a ride while walking around my garden. I placed it on one of our plants for a quick photoshoot.

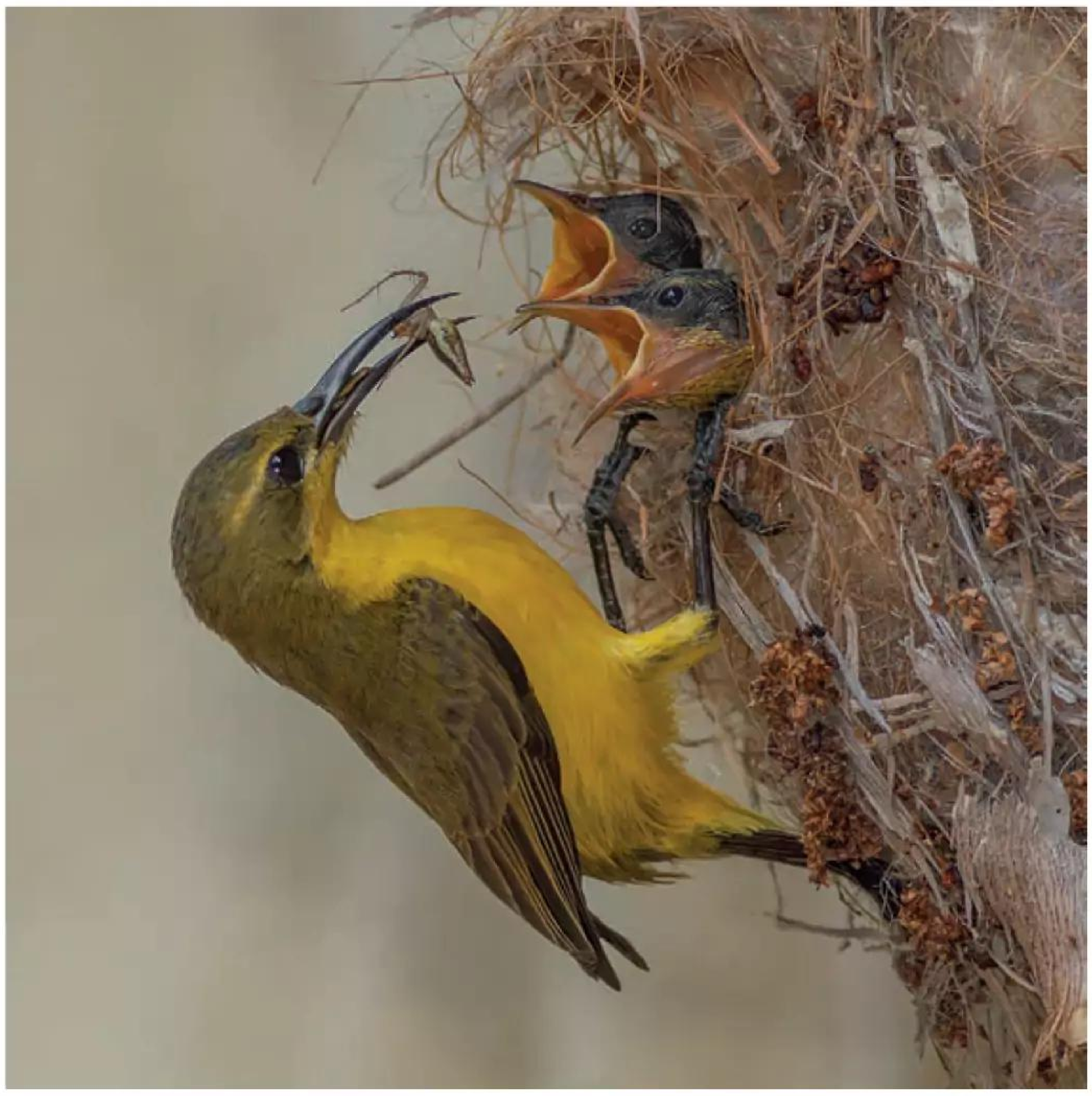
TECHNICAL DETAILS
Olympus OMD EM1 Mark III, Olympus 60mm F2.8 Macro lens. 1/60s @ f11, ISO 200. Godox V3500 Flash, Cygnustech Diffuser.

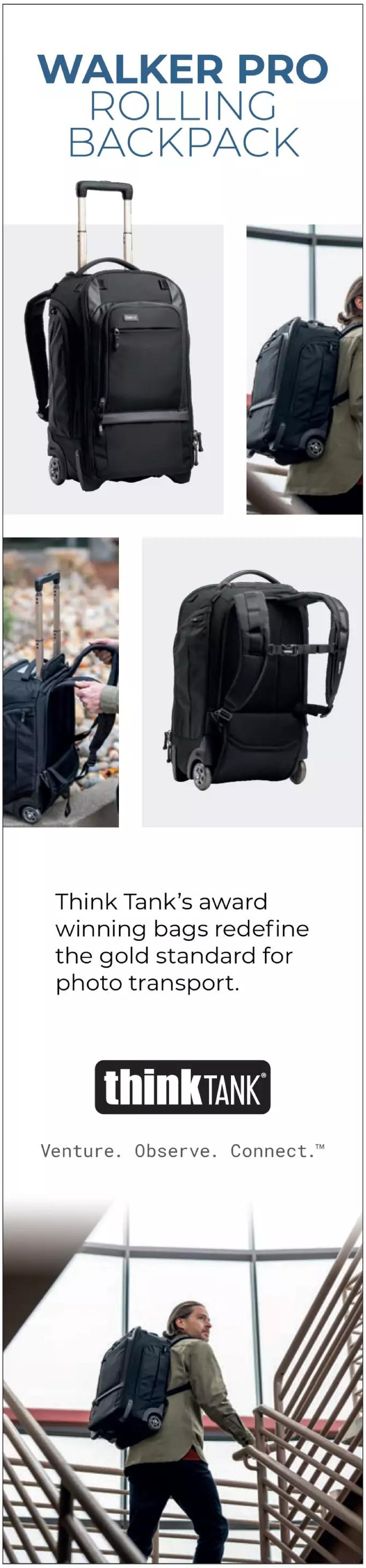
PETER VON KNORRING

Flying visit

HOW I DID IT
These sun birds built a nest in my backyard. I placed a tripod at a suitable distance and focused on the nest. When the female flew in to feed the chick I deployed a 'spray and pray' technique.

TECHNICAL DETAILS
Canon R6, Canon EF 100-400mm f4.5-5.6 lens @ 300mm. 1/3200s @ f5, ISO 1600.





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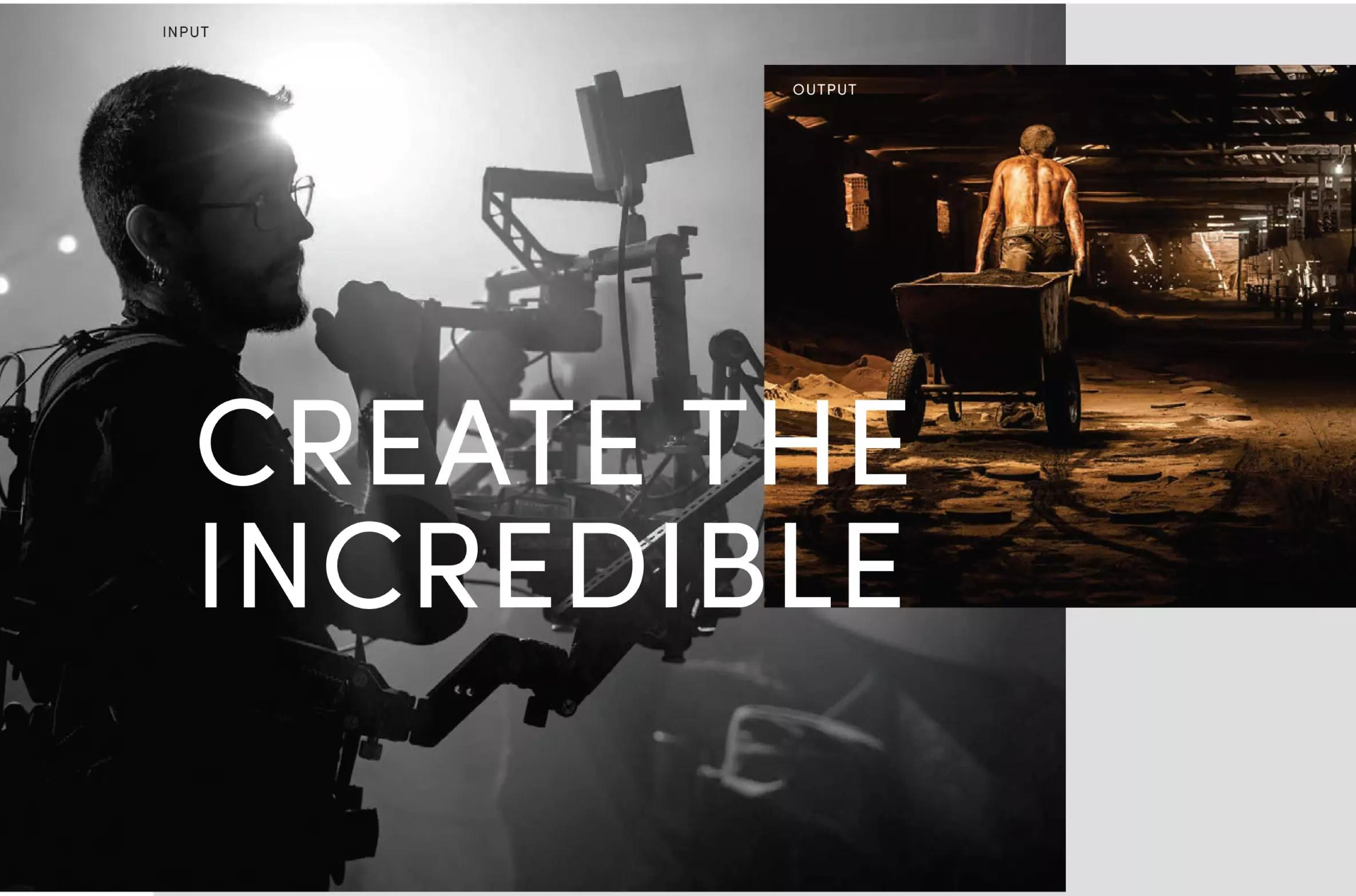

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PERFECT PUPS

BY MATTY GRAHAM

We look at the secrets to capturing your best-ever photos of man's best friend.

Prime lenses work great for keeping your subject sharp while throwing the background out of focus, but always make sure you have the eye as the focus point. Even advanced autofocus systems can slip and pick a focus point such as the nose instead.

Dogs are the heartbeats at our feet and their wagging tails are always there to greet us after a hard day at work, so it's only right that they deserve a bit of time in front of the lens. Every dog deserves a portrait to be proud of and, taking the time to learn a few techniques will help you improve your photos of your four-legged friend.

Maybe you've tried to take some photos of your dog and have been disappointed by the results or maybe you're gearing up for your first attempts? Whatever the situation, this feature should arm you with all the information you'll need to level up your dog photography game. We'll suggest some pro tips and also discuss which equipment could make the difference out in the field.

Of course, like capturing photos of humans, the golden rule is to only take photos when your dog is relaxed and happy. No photo is ever worth stressing out your pet or risking their safety. Good dog owners know exactly what we're talking about and know the best photos come when your dog is comfortable and happy.

GEAR UP FOR A GREAT PHOTO

Let's start by talking about kit. Whether you're using a DSLR or mirrorless camera, the principles are the same. We're aiming to get well composed images that are properly exposed and in sharp focus.

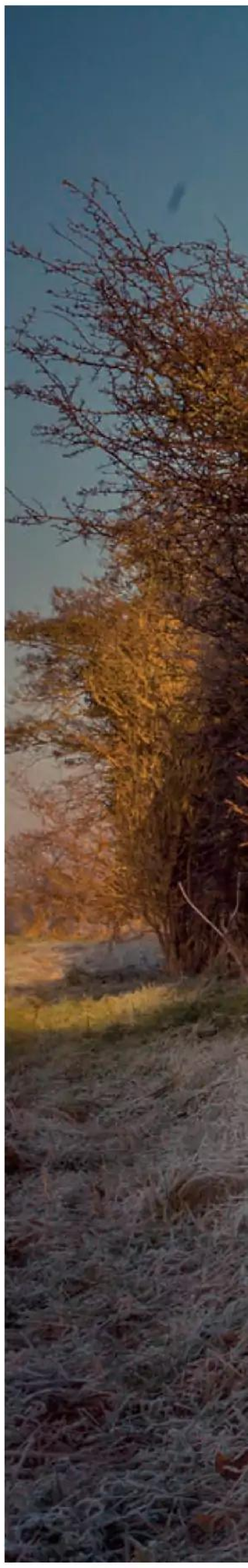
Today's cameras are highly advanced - even entry level models have advanced autofocus so there should be no barriers to capturing impressive photos. However, there are a few components that will increase your chances of bagging next level frames.

First up is a fast lens - this is an optic that offers a fast maximum aperture of f/2.8 or even fast like f/1.8. These lenses allow more light to the sensor, thus allowing an increased shutter speed - particularly useful in low light conditions where shutter speeds can fall and introduce blur into the frame. A fast aperture also allows for a shallow depth of field, giving the image a more professional feel.

Not all dog photography accessories include camera bodies and lenses however and one essential item should be a squeaky toy. Position it above the lens and squeeze to attract the dog's attention to ensure eye contact with the lens and therefore the viewer of the photo. Dog treats to be dished out after a series of photos reinforce that your pet is doing the right thing by posing for a photo and a lens cloth can come in useful should your furry friend get too close and lick the front element of the lens.

THE EYES SAY IT ALL

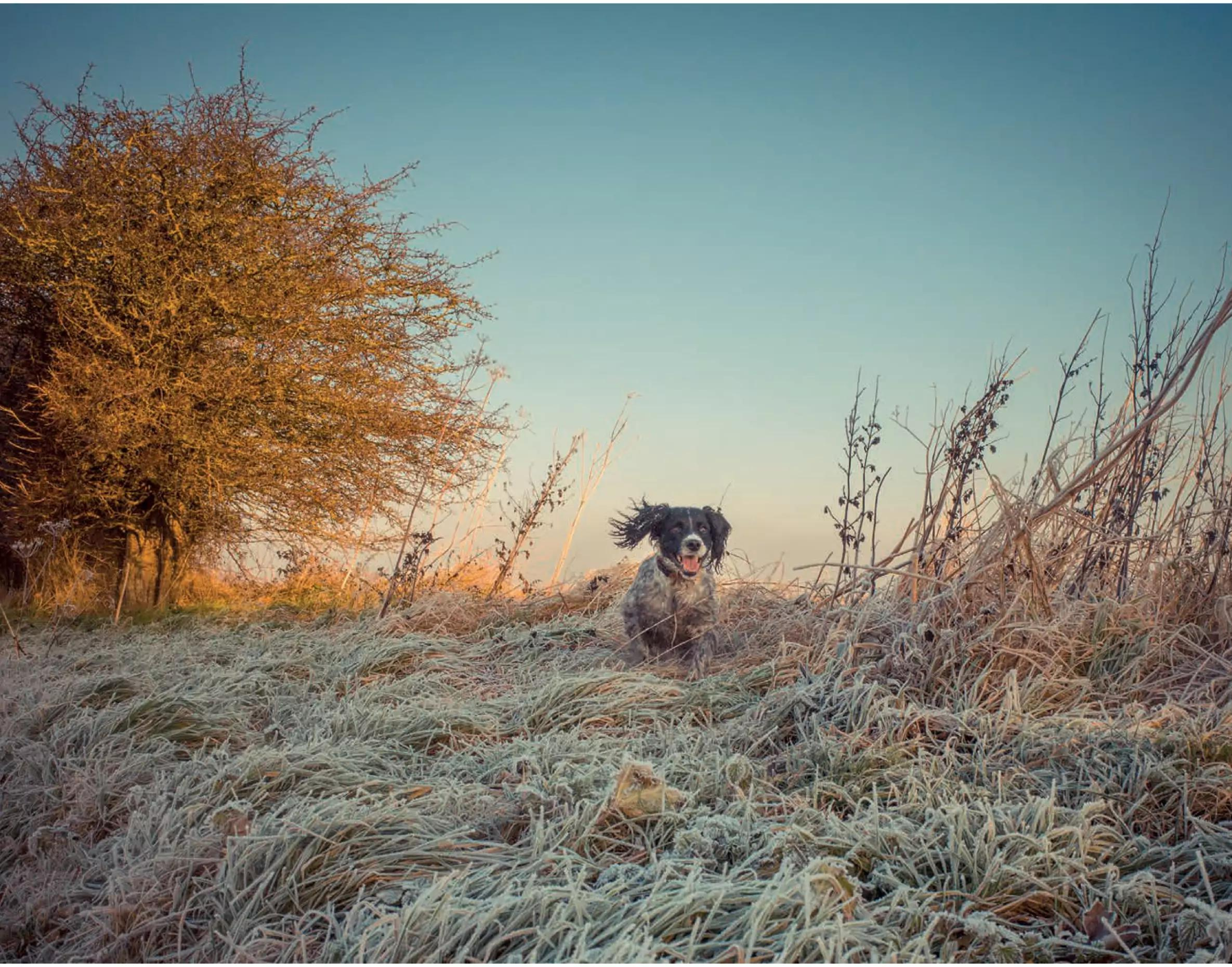
Every dog has its own brilliant personality and one of the best ways to illustrate this is to capture an image with direct eye contact. Now, we're not saying that images without eye contact are bad or inferior and photography is all about experimenting and breaking the rules. Using a squeaky toy to attract attention and capture direct eye contact will elevate your images immeasurably. Make sure you are set to single point focus



> “DOGS WEREN’T BUILT TO STAY STILL FOR LONG AND CAPTURING YOUR PET IN FULL FLOW CAN PLAY A BIG PART IN SHOWING THEIR REAL CHARACTER...”

LEFT: Puppies grow by the day so capture every precious moment. Asking the owner to hold their puppy shows the difference in scale, creating an interesting juxtaposition. Why not recreate the image six months down the line to show just how much your dog has grown? Canon 90D, 50mm f1.4 lens. 1/640s @ f2, ISO 160.

BELOW: Getting down to your dog’s eye-level shows the world from their perspective and will always improve your results. If your dog responds to their name, let them wander off, get your camera ready and then call them back so you can capture them in motion as they race to your side. Ricoh GR II. 1/500s @ f7.1, ISO 200.



mode and if you are using a shallow depth of field, take extra care to make sure you are focused on the eye, not a nose or ear for example.

An aperture setting of f/2.8 or faster will blur the background, helping your subject stand out in the frame ever further but do take a moment to make sure the background is fairly clean and not cluttered as this could cause distraction.

MAKE THE MOST OF EVERY PIXEL

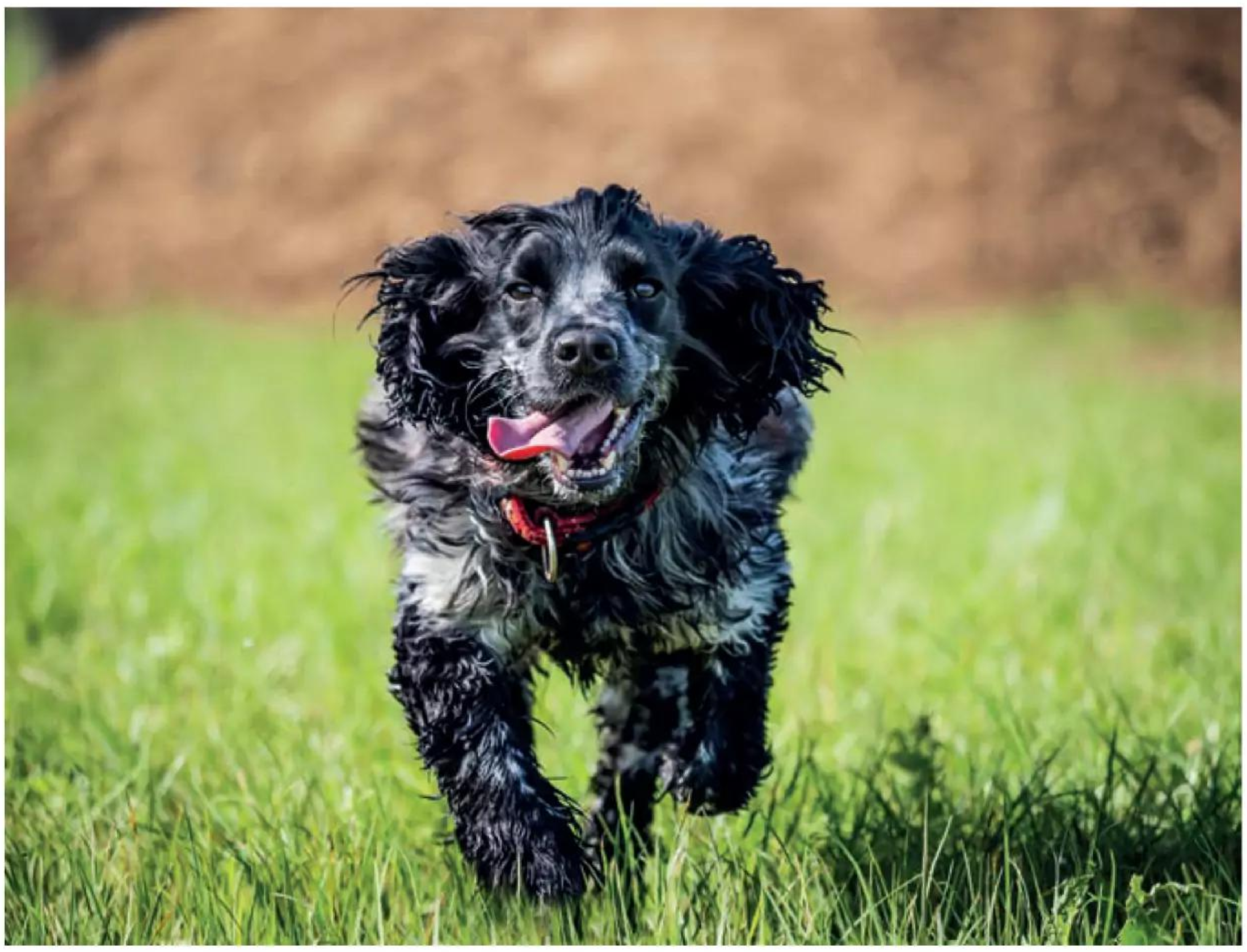
In today's world of digital photography, everyone has access to powerful image-editing software that can help transform the look and feel of a frame from quite a bland looking photo to something altogether more special.

The first step to making the most of each pixel is to stop shooting in JPEG file format. Instead, change your settings to shoot RAW, which as the name suggests captures raw tonal data that you can then use to make more advanced editing adjustments. From revealing details in the shadows or reducing the highlights in a scene, RAW files can be edited in software such as Adobe Lightroom or Affinity Photo.

This is your chance to put your own digital 'signature' onto your photo by choosing parameters such as Saturation levels or how much Clarity features in your frame. One of the great things about Lightroom is that once you've developed a style you like, you can create Presets so that you can add these settings to images in the future, saving you time and bringing a uniform styling to your frames.

CAPTURE THE MOTION

Dogs weren't built to stay still for long and capturing your pet in full flow can play a big part in showing their real character. But to successfully capture mo-



FAR LEFT: Most dogs have dark eyes, so consider using an accessory to add some illumination to their faces. This could be an on-camera or off-camera flash, but for those who prefer natural lighting, a reflector will do an excellent job. Canon R6, EF40mm f/2.8 STM lens. 1/400s @ f2.8, ISO 250.

LEFT: It's often the case that action shots will have distractions in the background. Today's software programs such as Lightroom have revolutionised quick and easy fixes for these moments. OM System OM-1, 40-150mm f/2.8 lens @ 150mm. 1/2000s @ f2.8, ISO 320.

BELOW: As your dog photography skills grow, try to capture 'true' dog behaviour. With gun dogs like this spaniel, a raised paw is a natural indication they have sensed prey and if you can combine this when showing them in a natural environment, you will be on to a winner. Olympus E-M10, 14-42mm f/3.5-5.6 lens @ 42mm. 1/200s @ f5.6, ISO 400.

tion, some tweaks to your settings will be necessary.

First up, switch to continuous autofocus (AI Servo on Canon, AF-C on other brands) to track your subject as they move. Maximise your chances of bagging a great image by adjusting the drive settings to Burst mode - this way your camera will fire off multiple images instead of one at a time.

There's more to look at too however as these days most cameras have Subject Detection modes which can identify and lock on to dedicated subjects such as humans or in this case, dogs.

To keep your subject sharp, make sure your shutter speed matches or exceeds your focal length - so if you're using a telezoom and have a focal length of 200mm then make sure your shutter speed is at least 1/200sec or even faster. Of course, there will be times when you want to slow down your shutter speeds for creative effect. Panning is a technique where you move from left to right (or vice versa) tracking your subject's movement and combine this with a slower shutter speed. The aim is to keep the subject sharp while introducing movement in the background to enhance the sense of speed and motion.

SHOW THEIR ENVIRONMENT

While there's nothing wrong with taking photos of your dog inside their house, we have to remember that these beautiful creatures were bred for the outdoors. Selecting an environment that matches your dog's character can help show them in their true light. From fields and forests to beaches and farmland, combine the picture-taking with a walk and hit up the great outdoors. Getting low down to the ground can help enormously with composition - bringing you to the dog's eye level rather than looking down on your subject. Experiment with your fo-

Try to time photoshoots with your dog's grooming dates so their coats and fur are all neat and trimmed. If you're planning to take photos indoors, never underestimate the power of natural light streaming in through the window. Canon R6, 50mm f1.4 lens. 1/3200s @ f1.4, ISO 100.

cal lengths and compositions, using wide and telezoom lenses and also mix up your angles, capturing your dog from the front and side to bring variation to your imagery.

BACK TO MONO

While colour can work well and there is certainly a time and place for it, to really focus the viewer's attention on your subject, taking a mono approach can help reveal your dog's character. High contrast mono frames can also help when there are differences in light levels, or with dog's who have distracting fur patterns that may draw the viewer's eye away from the dog's eyes.

You can use Photoshop, Lightroom or other image editing software to quickly convert your images to mono, or another option is to use the Picture Style options to shoot in-camera mono - remember to select the RAW + JPEG option so that you have your mono JPEG and the colour RAW as a backup in case you wish to transfer back to colour further down the road.

INCLUDE THE OWNER

While it's great to get photos of your dog, it's also important to include other family members to show the connection between owner and dog. The aim here is to make the photos look natural and not overly awkward.

Experiment with poses that give naturally looking compositions - there's nothing worse than a tall owner standing towering over a small dog - you get the picture. Encourage the owner to hold and cuddle the dog and, once again, try to focus on eye contact with the dog. Another tip can be to ask the owner to come down to the dog's level, by kneeing, sitting or lying down to level out the difference in height. For new puppies, it can be fun to shoot the same photo a few weeks apart so you can illustrate the rapid growth puppies go through in their first few months.

EMBRACE THE GOLDEN LIGHT

Just like when you're capturing portraits of people, dog photography can benefit from warm golden hour light that occurs at dawn and dusk. Low, directional light can enhance the feel of the frame and help the viewer connect with the subject so look up sunset and sunrise hours and time your photoshoots accordingly.

Remember, you can use the White Balance settings in your camera to warm up the scene, but the wiser move it to leave the enhancements until post-production where you can introduce warmth and haze to the scene. ✪

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PLASTIC PASSION

BY STEVE THOMAS

Simple filmic fun, unpredictable art, cash killers? Plastic film cameras are of all of these things, and so much more besides. Here's what you need to know about these toy-like treats.

A local temple in southern Thailand, captured with a 35mm back Diana and pano film mask. I've shot this scene on all kinds of digital formats, and wanted to create something timeless and imperfect - which digital and software cannot quite replicate.

I felt a little insulted and turned my nose up when I was first handed my mom's old Kodak Box Brownie as a teenager. Surely my mates would laugh me out of the room when I pulled that thing out!

But oh, how times have changed. That ancient box and others like it could quite likely be a valuable classic now, and one I'd give my best Hawaiian shirt to own again, even in an era of digital perfection.

Luckily though there's a burgeoning market in cheap, plastic film cameras today, with these tiny and highly temperamental, imperfect devices picking up a new audience of fans.

Like anyone of a certain age, I grew up using film cameras. Back then there was no other choice, and for the first 15 years of my career film was what I used. That all changed with digital, and to be honest, I've never looked back.

Well, that was until I picked up a magazine over two decades ago with a lovely but slightly imperfect image on the cover. It was a shot captured on a Holga, a small and highly basic 120mm plastic toy film camera, and I just had to track one down.

Later, I also bought a Lomography Diana and all the accessories the company could throw at me. But sadly, apart from the initial fling we had together, these devices have all been largely ignored, until now.

So, is it possible to still produce quirky old magic with these funky devices? I decided to dust mine off and find out. Here's what I've learned.

MODERN HISTORY

Plastic and toy film cameras have been around for decades, but it was the Austrian company Lomography that re-discovered a lost love for them.

Although today there are many different plastic film cameras to be found in the Lomography range, there are two models that stand out: the Holga and Diana. Both are "medium format" 120mm film cameras, but both can also be adapted to shoot 35mm film too.

HONG EASTWA

The Holga was first produced in Hong Kong in 1982 and was aimed at the evolving middle class in China - offering a cheap and cheerful way into photography, and as 120 film was the most readily available film at the time, that's what the designers went with.

The Holga is an extremely simple fixed lens camera, with a plastic lens that is around 60mm in focal length. It has a shutter release trigger, a bulb setting, a cloudy and a sunny setting (somewhere between approximately f8 & f11) and a shutter speed of somewhere between 80-1/100 of a second, a basic focusing ring, and many models come with a built-in flash.

Every Holga is different and highly imperfect, which is something you will need to figure out and work around to taste.

There are no real manual controls, and the viewfinder is vague on accuracy to say the least.

It may sound crazy, but this totally unpredictable camera is often touted as both the best and the worst camera in the world – which I can attest to, having one model that fits each of those definitions! That said, it's probably the camera that I would recommend over almost any other.

By comparison, the Diana, which was first produced as a giveaway novelty gift by the Great Wall Plastic Factory in Hong Kong during the 1960's, comes in countless variations.

Unlike the Holga it can be found in interchangeable lens varieties and comes with all manner of plastic lenses and accessories, which include 120 & 35mm film backs.

By using various mask inserts you can also shoot different aspect ratios, with the 35mm panorama being my personal favourite. At the same time, if you so desire, you can also find lens adapters to mount the plastic Diana lenses on certain digital camera bodies.

With its many lenses and accessories, the Diana is perhaps the most versatile plastic camera out there.

Diana F+
USE 120 FILM
38mm Superwide

HOLGA 120 GCFN
W
R

TIPS & TRICKS

- Have a roll of gaffer tape to hand and use it to tape the back of your Holga on, both to keep it from falling off and to also stop excess light leaks. You can also use it to tape down any setting buttons on both a Holga and Diana, as they shift very easily.
- Many Holga's suffer from internal light reflection which can appear like a light leak. To fix this some users take the camera apart, mask off the lens and spray matte black paint inside. There are tutorials online for this but check first as your Holga may not have the issue.
- Both the Holga and Diana usually come with push in plastic film masks, so make sure you are aware which one is in. You can shoot without them or use masks that allow you to shoot over the sprocket holes, a look that you will either love or hate. However, many labs will not scan the sprocket holes, so check before sending a film in.
- Double and multiple exposures with these cameras are amazing. Play around and remember to have some kind of contrast or relation with the images you shoot this way.
- Beware of the shutter release lever, particularly on a Diana, it is easily pressed when you move the camera around. Also, try to remember how many shots you've taken, as the film counter is prone to slipping between modes.

LEFT: Northern Thailand, around 17 years ago and captured on my original red Holga with 120mm film. The idea was to use multiple exposures to show the contrasts between the old and new methods of transport in one single image.

MIDDLE: The back seat of a rickety local rural bus in Northern Thailand, captured 16-17 years ago with my red Holga. The idea was to capture that dreamy travel feel by combining the emotion and the sensation of this basic transport in one image through a double exposure.

TOP RIGHT: My Diana with its rarely used flash, and a 20-year-old but new to me Holga. It came with a dodgy shutter release!

FILM AND SCANNING

There is no getting away from the fact that film, processing and scanning are a costly business these days, and unless you strike it lucky, your journey with plastic cameras will start out with a fair amount of trial and error.

Buttons and dials slip and slide, films can get over and under exposed, and you will burn through a few rolls before you can even begin to decide whether they are worth persisting with.

Although the Holga and Diana are essentially 120 medium format cameras, do not expect medium format results beyond the negative size.

At the start at least, I recommend using cheaper 35mm film if you can, as it's more readily available and easier to get processed and scanned. It's also more forgiving of imperfections. Unless you have a dedicated film scanner or a good flatbed and film adapter it's probably worth just paying for a lab to scan the film too.

As you progress, it's worth trying a little cross processing if you do have any slide film to hand, as the results can be quite surreal and pleasing when they are C41 developed.

It's likely you will also see a lot of Kodak Vision3 35mm film available at the lower end of the film price range. This is cine film re-rolled into 35mm film canisters. It comes in various ISO's and comes in D & T rated varieties (daylight and tungsten). I've used a few versions, and I like the classic and simple look of it.

If you do decide to use this film, choose a lab who can process Remjet backed films. It may cost a bit more, but it will still work out cheaper than most other film processing.

IN USE

How could something so simple be so tricky to use? I guess that depends on how you look at it and your expectations.

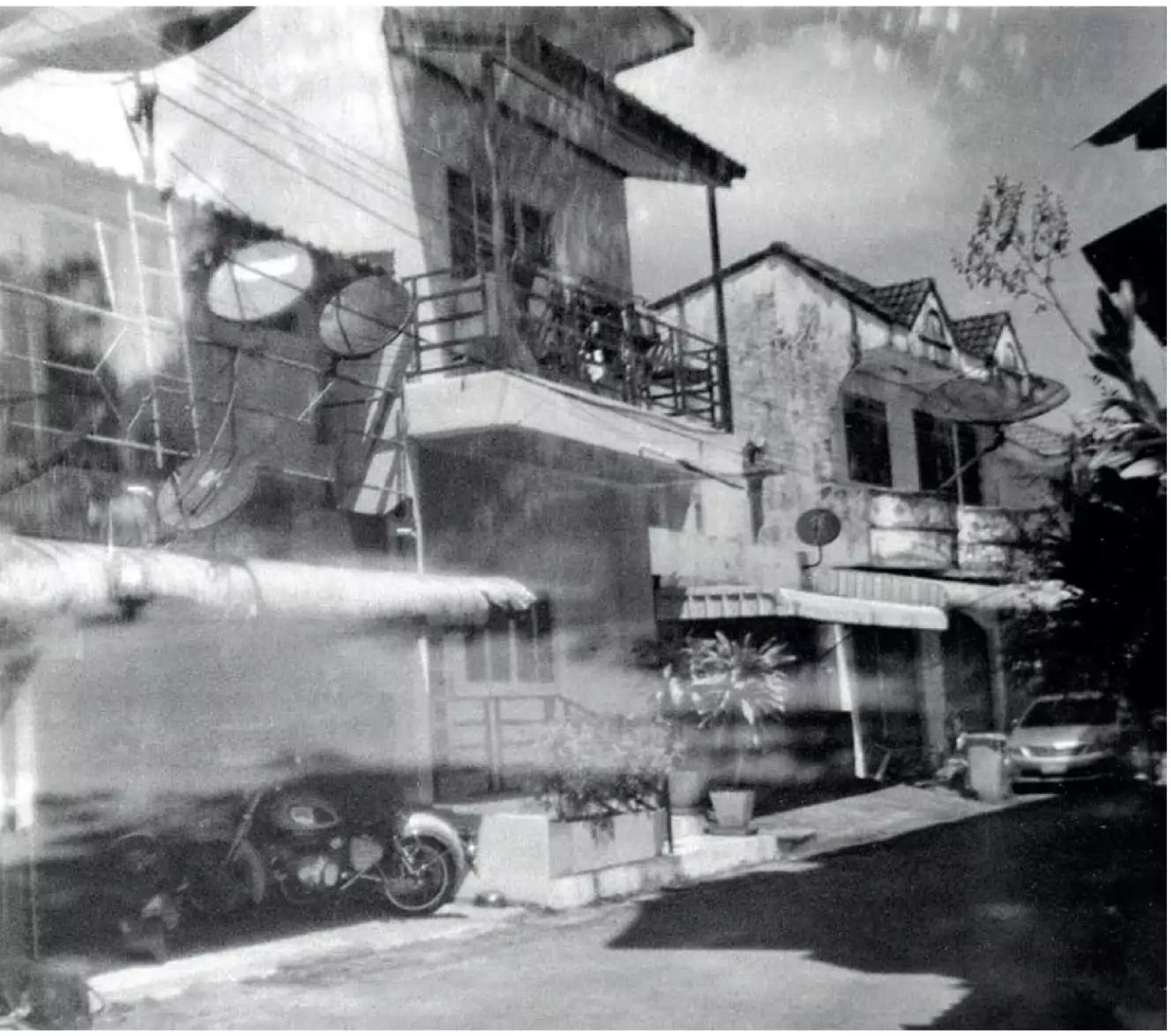
As photographers we often strive for perfection in our images – and yet you are unlikely to ever achieve that with these cameras. However, if you re-align your expectations, you might well fall in love with these erratic images, as when it does go well the images are simply wonderful in a strange kind of way.

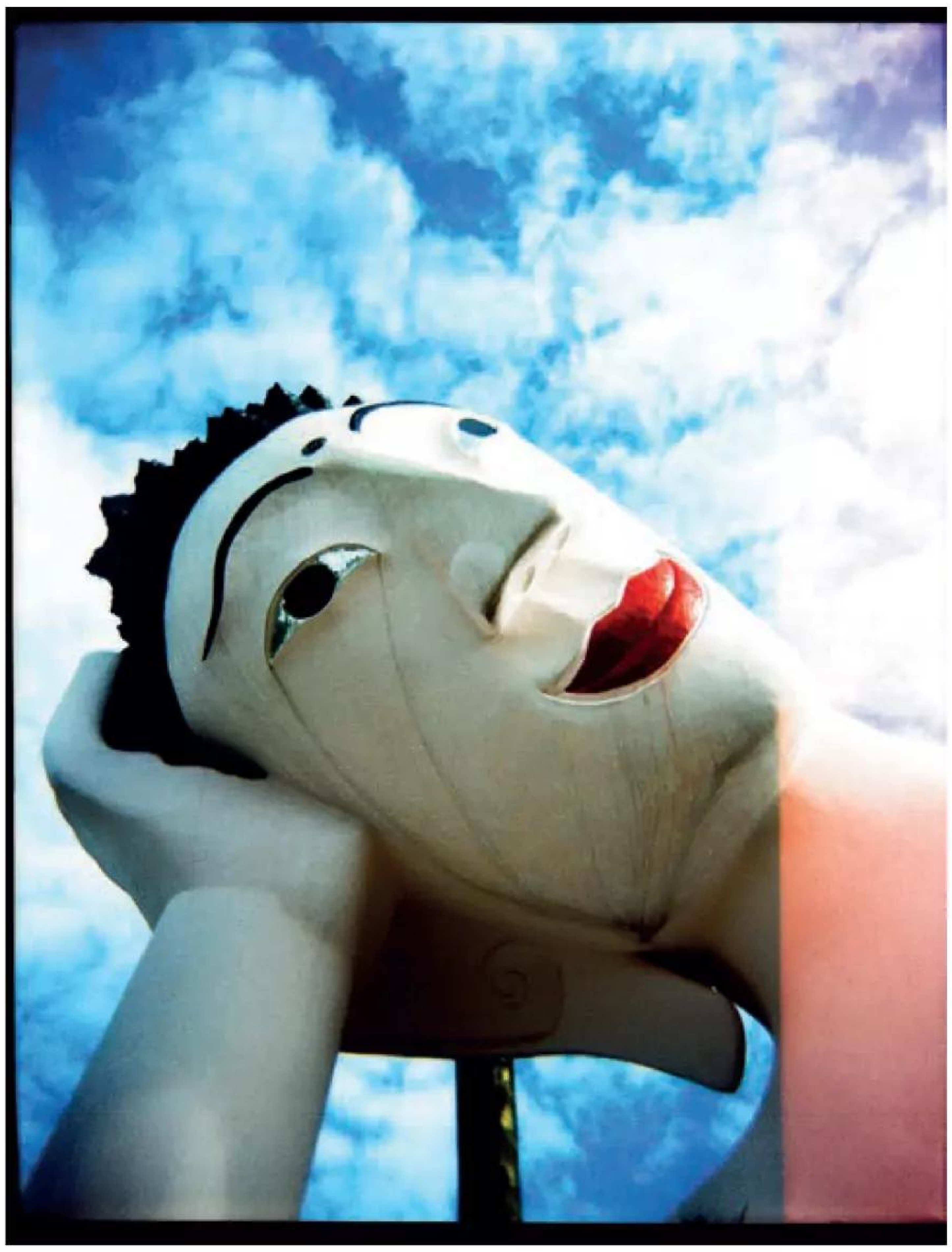
For some reason, I find the images captured with these cameras carry a much more satisfying and wholesome connection to them, especially when compared to a clean digital image; cliché, maybe, but true for me.

These cameras were heavily marketed as shoot from the hip without a thought camera by Lomography, and that is how many use them. Going beyond this and trying to create something special is a tricky business, but it is achievable with a few compromises once you understand their limitations, so persevere.

COSTS AND PRACTICALITIES

These days we have digital cameras and phones with apps that can mimic the look of retro film cameras,





a look that a few years ago came back to popularity through Hipstagram and Instagram. Ironically these digital spoofs made plastic cameras popular once more!

It would be fair to say that although they are relatively cheap to buy, many of the plastic cameras on the market are probably a bit overpriced for what they are.

But either way, if you do like the look of the images, then they are a fun investment. You can also pick up a used one for the cost of a fancy coffee.

A few rolls of film may well cost you more than the camera, although this will also have the benefit of slowing you down, of forcing you to think about and consider whether to shoot an image or not, and to focus on the basics of photography.

This is something which has become a little lost in perfection and technology over the years, and for this alone it's well worth the cost of a few films. ✪

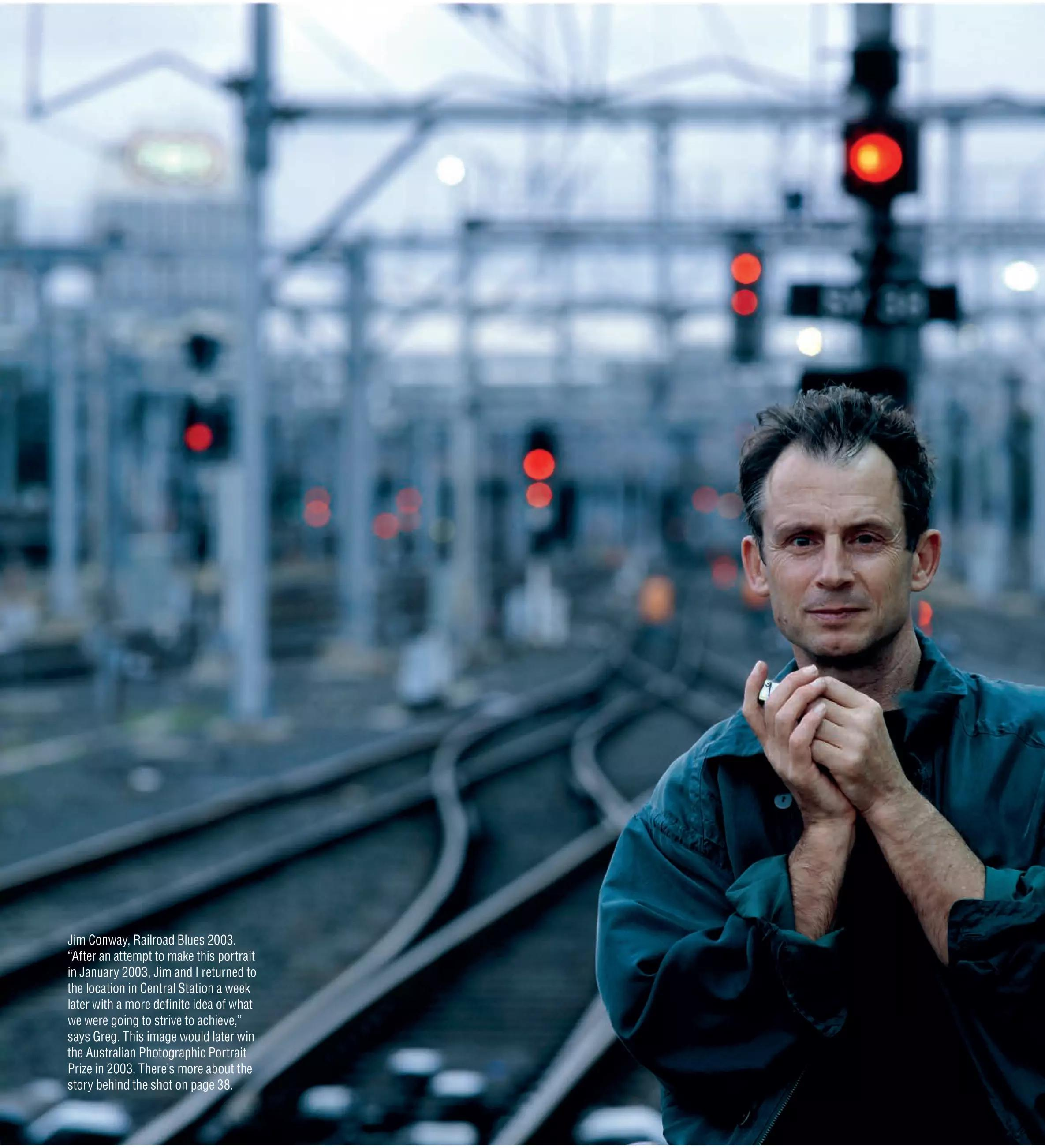
THE MASTER OF FILM

Check out the Holga Eye images from the maestro of weird and wonderful film cameras himself, David Burnett. From wars to presidential campaigns and sports, the images he has captured on a Holga are spellbinding. Davidburnett.com.

LEFT: A statue outside a rural northern Thai temple, captured around 16 years ago. This is a fascinating place, but to give it a different and more engaging feel I walked around this Buddha statue and shot it from numerous angles.

MIDDLE: Smalltown southern Thailand, and on a backstreet by a local market. Here, there's a row of old buildings with many satellite dishes outside, and an old Norton motorbike. I like the contrast of old and new, and wanted to reflect that by using a slightly shifted double exposure. Captured on a Diana with a pano film mask.

RIGHT: A reclining Buddha statue outside a rural Thai temple, captured on a Holga with a 6x4.5mm film mask. The aim was to capture a pensive and respectful image, the slight exposure overlap was one of those unexpected gems you only discover when you develop your film!



Jim Conway, Railroad Blues 2003. "After an attempt to make this portrait in January 2003, Jim and I returned to the location in Central Station a week later with a more definite idea of what we were going to strive to achieve," says Greg. This image would later win the Australian Photographic Portrait Prize in 2003. There's more about the story behind the shot on page 38.

A LIFE FRAMED BY LIGHT

BY ROB DITESSA

Sydney photographer Greg Weight has spent his career chasing the essence of his subjects. Ahead of a new exhibition and upcoming book, he speaks to AP about his lengthy career and enduring love for the image.

It's probably no surprise that Greg Weight recently swapped his camera for the pen to work on a yet-to-be-published book. Now 78, he has never stood still, and has turned his hand to many genres of photography over the years.

He describes the book, Time Exposure, as both an exploration of the cultural, social, and artistic shifts during the last half of the twentieth century in Australia, with a particular focus on the important artists.

But at the same time, it looks deeper, into photojournalism, and how photography can also reinterpret reality. "It's been an absolute pleasure to write," he says.

The book will feature a variety of Greg's work, much of which has received significant recognition. His images hang in the National Portrait Gallery, and his awards include the inaugural Australian Photographic Portrait Prize (tied to the Archibald Prize) in 2003, and the Head On Alternative Photographic Portrait Prize in 2006.

In addition, his work is showcased in landmark publications including Australian Artists and Artists of the Western Desert. But among these, one portrait stands out – an image of acclaimed aboriginal artist Emily Kame Kngwarreye.

CAPTURING THE ESSENCE

Years ago while in Alice Springs, a friend tipped him off that Emily was painting nearby. Over two days, Greg shot around 150 frames but felt none captured her essence.

"Emily asked through Lilly, her friend and interpreter, why I was taking so many photographs. She thought I wanted only one."

"Like a painting," Greg told her, "not every photo is good—you're waiting for the right one. She understood that I hadn't taken anything that resonated."

Moments later, a distant sound—the community ute—made Emily shift into profile, creating the perfect, fleeting composition. Greg fired four shots. "I thought, 'I've got it - it's in the camera now.'"

That moment reinforced a crucial lesson: persistence bears fruit, Greg reflects. "I just had to believe that I should put in the time. It paid off."

THE BEGINNINGS

In 1965 Greg landed a job as an assistant to Alan Nye, a leading Sydney fashion and advertising photographer. Ordinary tasks like carrying camera bags and taking light readings in Surry Hills ingrained discipline and darkroom mastery. As the majority of the work was for publication in newspapers, it required a certain contrast, a set of stringent specifications.

"Alan's motto was," Greg remembers, "that you are as good as your last job, and you've got to treat every job as important, not because you were going to get well paid for it, but because your reputation depends on it. That was pretty much drummed into me, and after three years, as his studio assistant, we parted ways and I set up a studio of my own in South Dowling Street, Redfern."

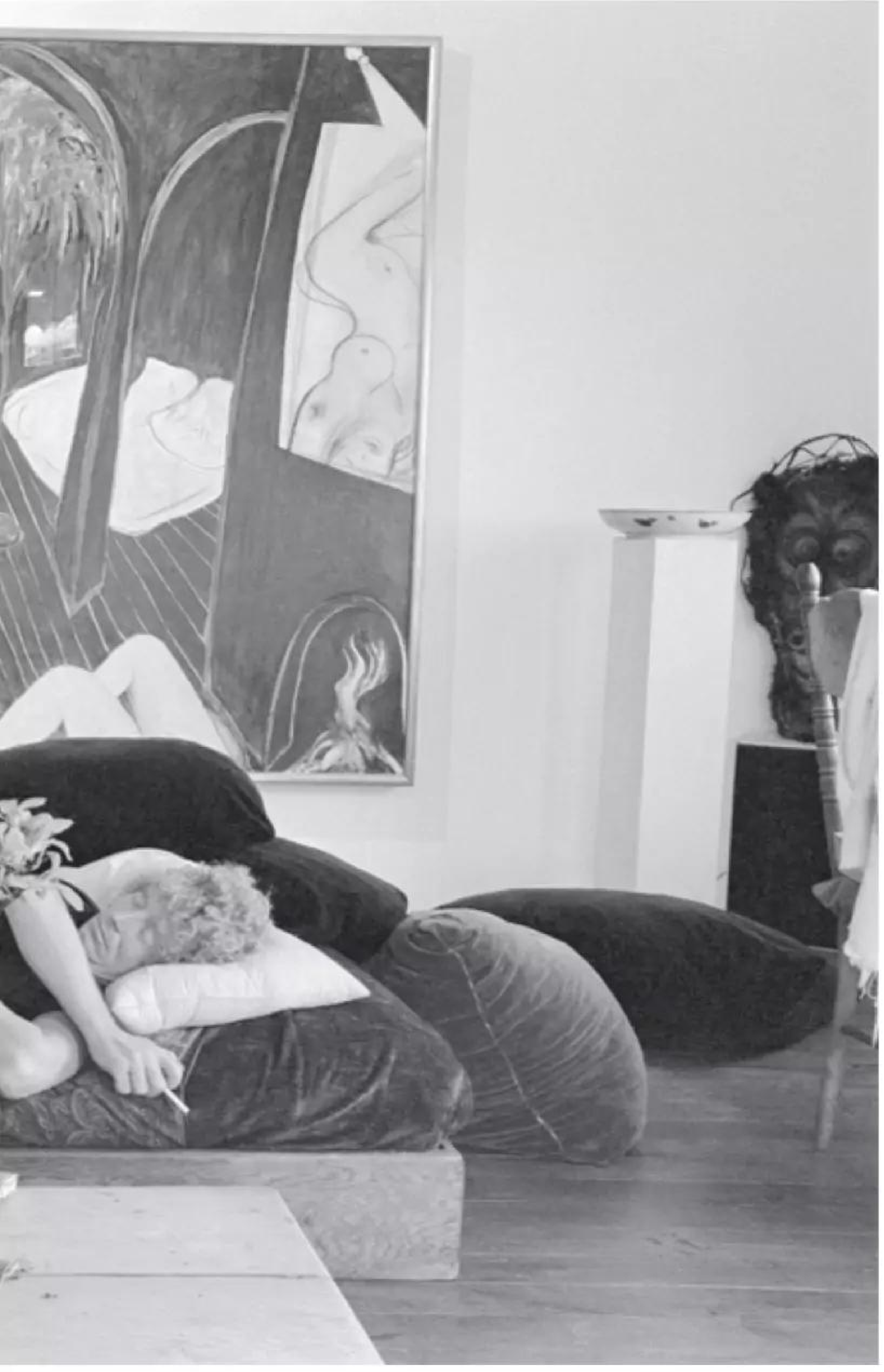
IN THE HEART OF SYDNEY'S ART SCENE

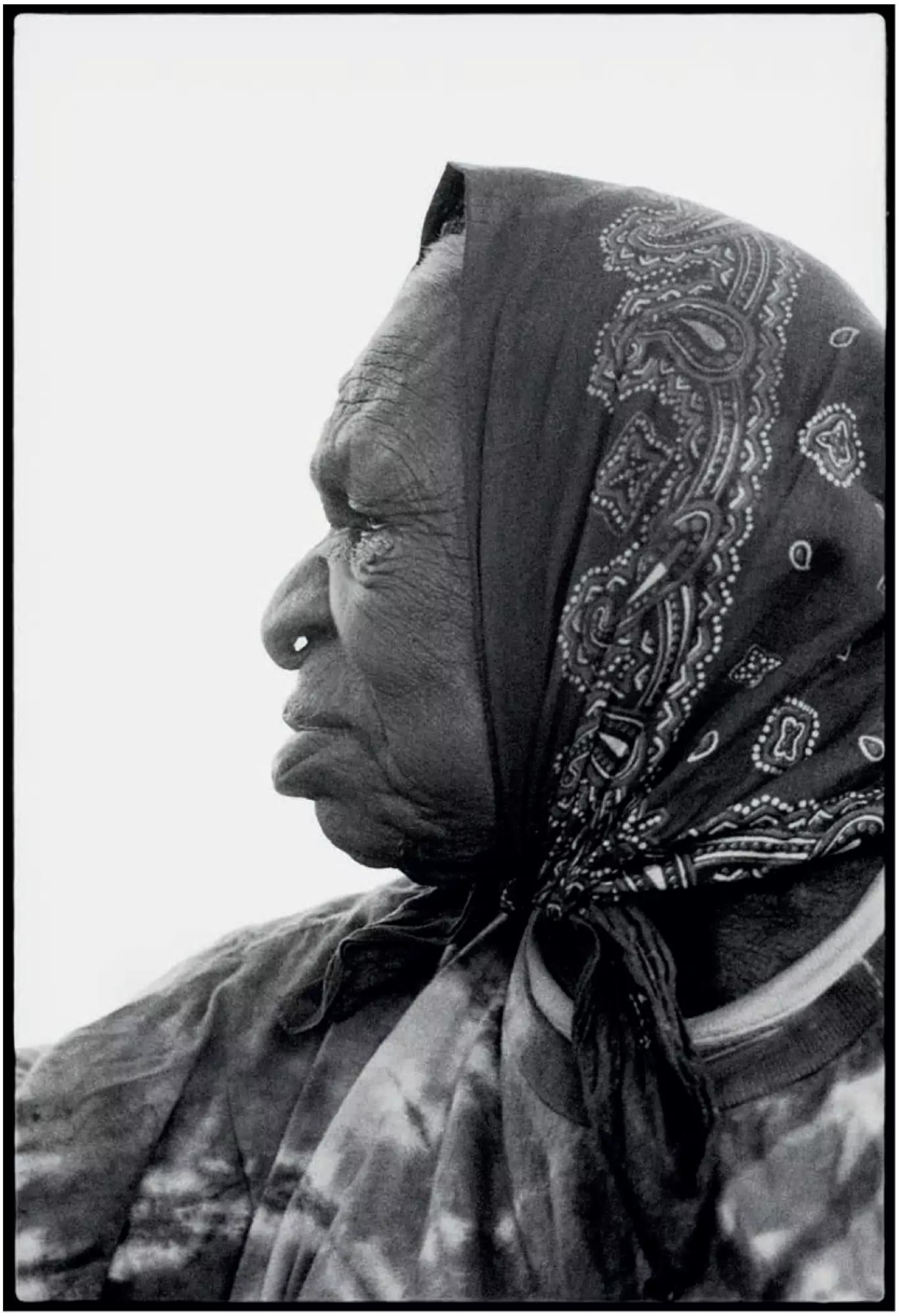
Greg's studio work soon brought him into Sydney's avantgarde community. He assisted Martin Sharp with his exhibition, Art for Mart's Sake, and joined the iconic Yellow House collective. There, he met luminaries like Richard Walsh and Richard Neville, as well as Barry Humphries, Garry Shead, and George Gittoes, to name a few.

"I wanted to inquire and interrogate what it meant to be an artist," explains Greg. "So, I pursued artists, and was invited into their studios. I've had close contact with hundreds of artists over the years. I find them all interesting and very obsessed by their practice, and all very different." Greg says.

Photographing performance artists like Mike Parr brought new challenges. Parr famously sewed his lips shut in protest against the Government's treatment of asylum seekers.

"He was a hard nut to crack. He insisted to me, 'I'll burn myself while you take the photograph,'" Greg recalls. Behind Parr was a blank white sheet. "I focused





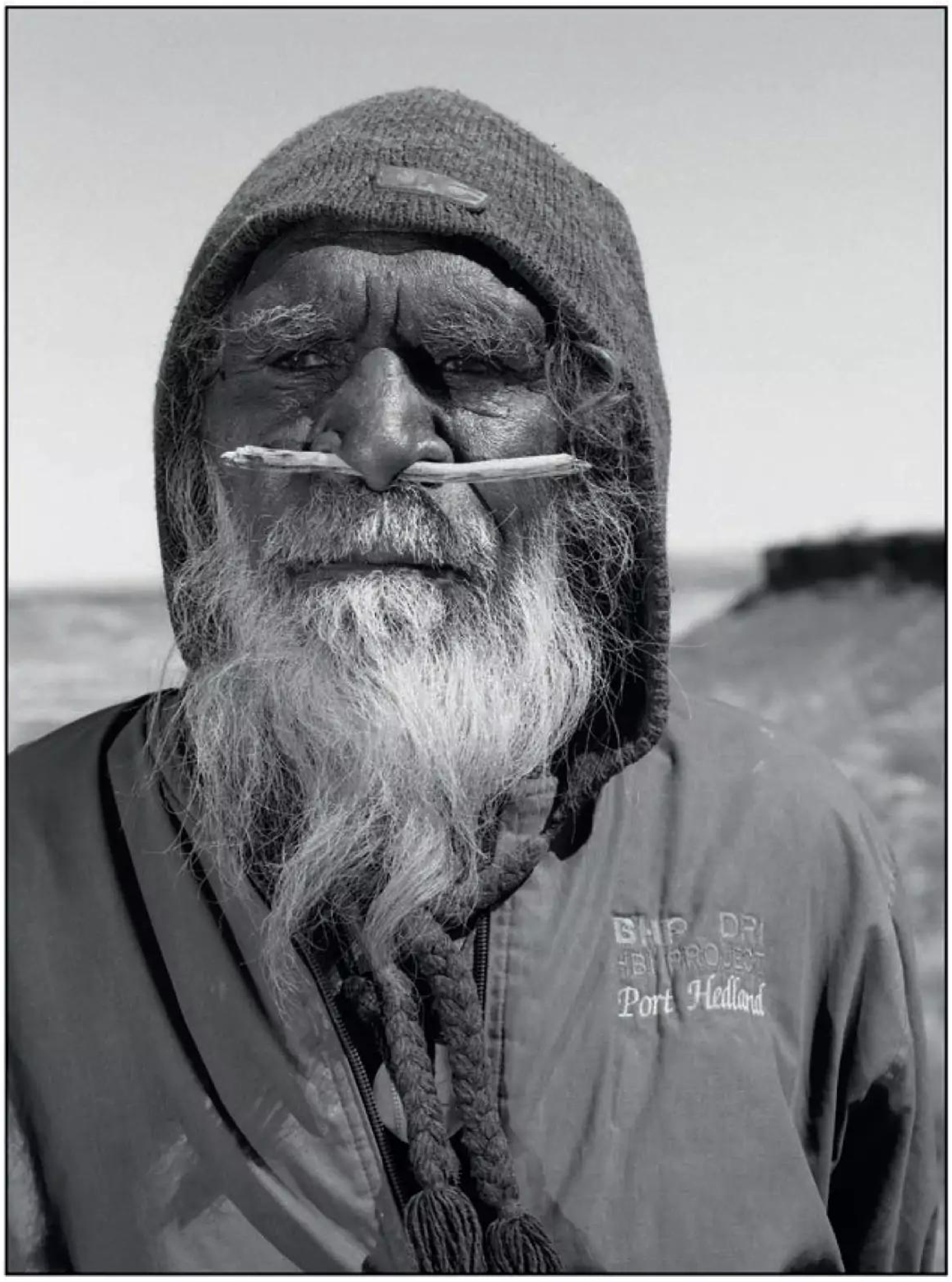
LEFT: Trace Moffatt with Mirror, 1995. "Tracey showed me a film titled 'Meshes in the Afternoon' by a surrealist filmmaker called Maya Deren which had inspired her. In the film, the camera follows a cloaked figure from behind as the protagonist hurries along passages and stairs eventually tuning to the camera to reveal a mirror in place of a face. It is a chilling climax. I chose to play the same game with Tracey being the subject descending the Argyle stairs at the Rocks in Sydney, with her eyes reflecting back into the camera."

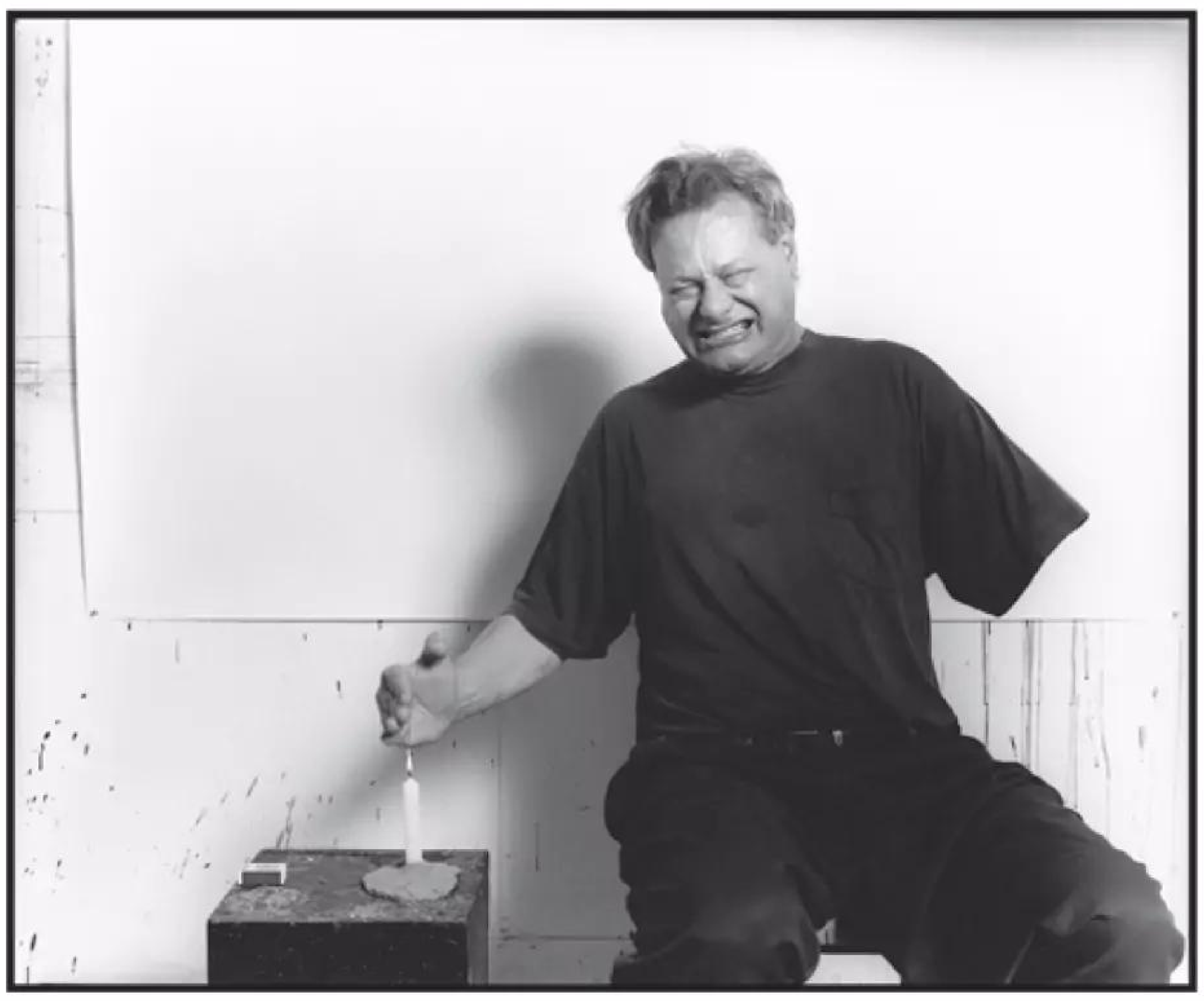
MIDDLE: Brett Whiteley Sleeping, 1976. "Turning up at Brett and Wendy's house one morning I found the front door open. I knocked and walked in. Wendy had gone shopping and Brett was asleep on the couch. This picture was waiting to happen. Quietly I unpacked my Nikon with its 28mm lens, set it on a tripod and made a few exposures – this is one of them. He woke up and said, 'G'day man, we better have a coffee,' and headed for the kitchen. From then on for the rest of the morning it was about his drawings, his paintings and his opinion that we were Australasians not Eurasians as we lived closer to Asia than Europe! He was always crackling with ideas and highly energised, which is what makes this portrait so special."

RIGHT: Emily Kame Kngwarreye, 1994.

GREG WEIGHT'S TIPS FOR GREAT PORTRAITS

- Taking good portraits is a matter of putting the subject at ease, which is not all that simple. The camera can be really confrontational. Make it as painless as possible. I will often leave the camera and tripod, stepping away from it and using a cable release
- I do not like too much central composition. I like slightly off-centre composition, so that there is a little bit of ambience, of the environment, taken in. Sometimes some things in the background can say as much about the subject as the expression on their face
- You can ask a subject to lean forward a bit, or relax their position, or make a few hand gestures, or just talk about any topic, and then I try to capture a moment in that process
- I find that the more equipment there is, the less relaxed people are. I often think cameras are like a cyclops, with one eye, that is peering at something. I think it is often more nerve wracking for the subject to have lights popping. Sometimes you have to do that, but I do like available light. Usually, I seek out available light, and then go through the process of making sure that the technicalities are correct.





LEFT: Brandy Tjungurrayi, 2006. "I flew to Balgo, Northwest of Alice Springs where I met several artists. Brandy Tjungurrayi stood out, not just for his reputation as an artist but for his compelling appearance. When I asked Brandy if I could photograph him, he bent down and picked up a stick off the ground and placed it in his nose incision. He just stood there without any direction from me and I made this portrait of him."

ABOVE: Mike Parr, 1995.

OPPOSITE: Martin Sharp, The Yellow House, 1971. "Martin stands with his hand on one of his 'Artoons', possibly titled 'Blue Boy in Sofala.'. Placing his hand on his hip there is a hint that he sees something of himself in Thomas Gainsborough's famous painting which he collaged into Russell Drysdale's painting of the outback town of Sofala."

on the man with one arm, and the burning candle. He sat with his eyes closed until he was ready, then nodded his head and said, 'Let's do it." The result was an image with a quiet intensity stark against its provocative context.

Greg's early work was influenced by the street photography of Henri Cartier-Bresson, who championed being the invisible observer. But Greg realised he preferred a more participatory approach.

"I prefer consent from my subject, in order to reveal or get close to who she or he really is, to look into their soul," he says. "I like to get past the veneer of the person, into the soul, if possible," he laughs lightly. Yet he still admires Bresson's humanistic discipline.

This idea of understanding the subject and creating a rapport with them was key in making the photograph that won Greg the 2003 Australian Photographic Portrait Prize. His portrait of harmonica virtuoso Jim Conway captures both the artist and his instrument in a moment of blues intensity. The setting was unconventional: Sydney's Central Station at sunset.

"I had a 300mm lens because I wanted to get those railway lines winding around him," explains Greg.

"I had it all set up and he was completely comfortable positioning his harmonica close to his mouth. The light was perfect in the magic hour after the sun has gone down. Suddenly, a train started to appear in the background, coming down the line behind him. It was completely random. The light started to change against the horizon, and there was this network of steel and lights, red lights, orange lights, coming on and off. I took the shots, and soon the train came in, and the session ended."

"Back in the car Jim said to me, 'You're going to win the competition.' I replied, 'In your dreams.' But he was right. I could not believe it."

EVOLUTION OF EQUIPMENT

Greg's journey spans equipment evolution—from his first Nikomat 35 mm SLR, a Rolleiflex TLR, and Nikon

UT YOUR DECISION TO KEEP ON THE PATH OR TO LEAVE IT

F with 28, 50, and 105mm lenses, to a Hasselblad 6×6 and a Mamiya RZ67. Shooting large-format 5×4 sheet film with a Sinar brought a precision required for fine-art exhibitions in the desert and beyond.

“When digital arrived, it felt like news from hell,” Greg admits. But eventually he embraced it, investing in a Nikon D800E - 36 megapixels of sharpness and post-production flexibility.

Today, he travels light - perhaps his D800E and a pair of Sigma 23mm and 55mm lenses, 64 GB cards, and a compact bag. Still, whether digital or analogue, manipulation is part of the process. “Yesterday I printed the same image five times—changed paper, re-profiled. You can’t escape it.”

Greg cites American pictorialists Alfred Stieglitz and Edward Steichen, who promoted the potential of photography as fine art, and the idea that an image should do more than interrogate the subject matter. It should take you somewhere else.

“I found that essentially the best thing is to recognise that there was a moment of inspiration that must be equalled throughout the process, whether the result is printed in digital or analogue. That’s what I’m always trying to do with a photographic print. If the print doesn’t do the moment justice, I walk away, then return later with fresh eyes.”

He reflects: “I see myself as a photographic artist, a student of discovery. Reality remains a mystery. I haven’t found answers—only more questions.” ✪

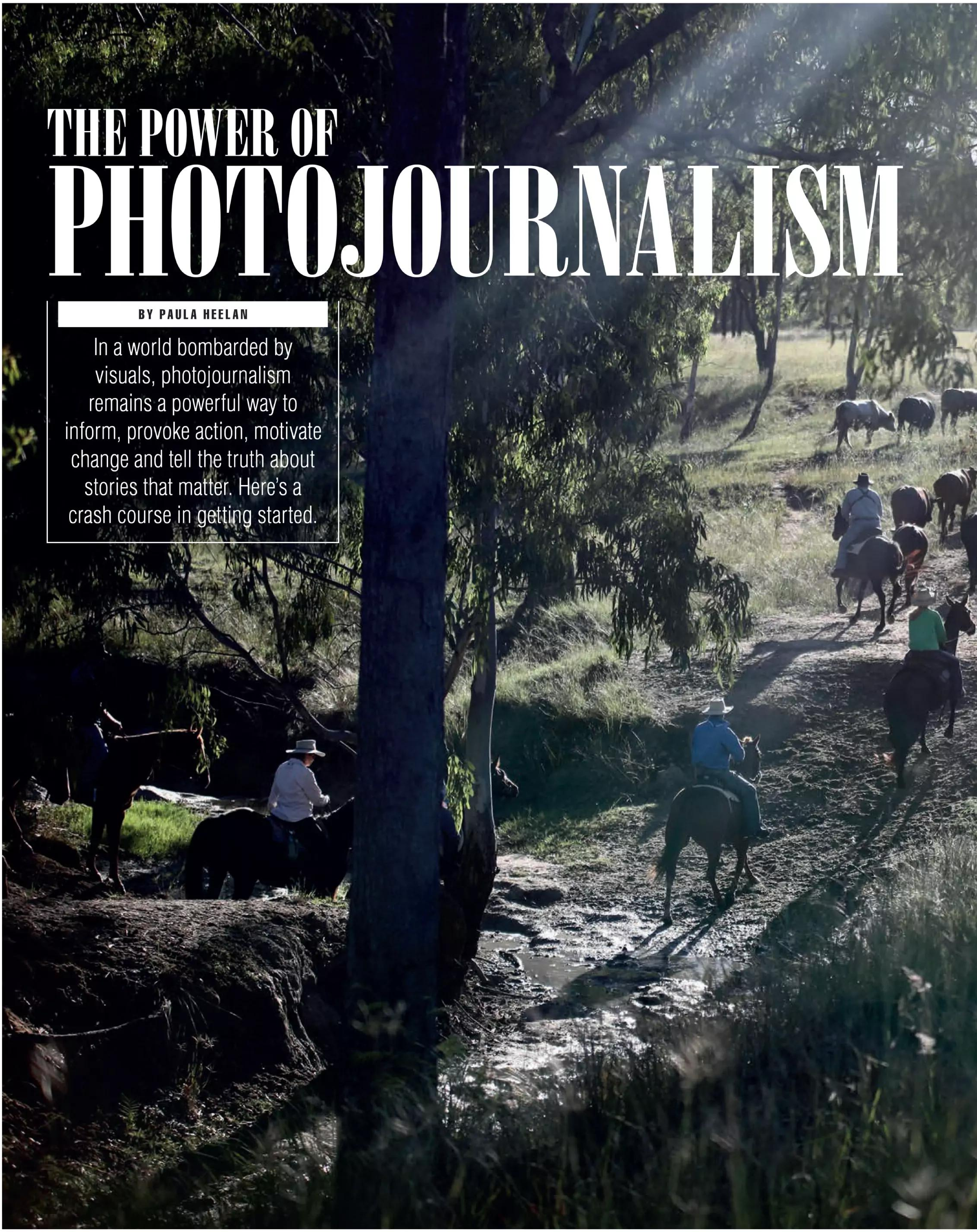
SEE MORE

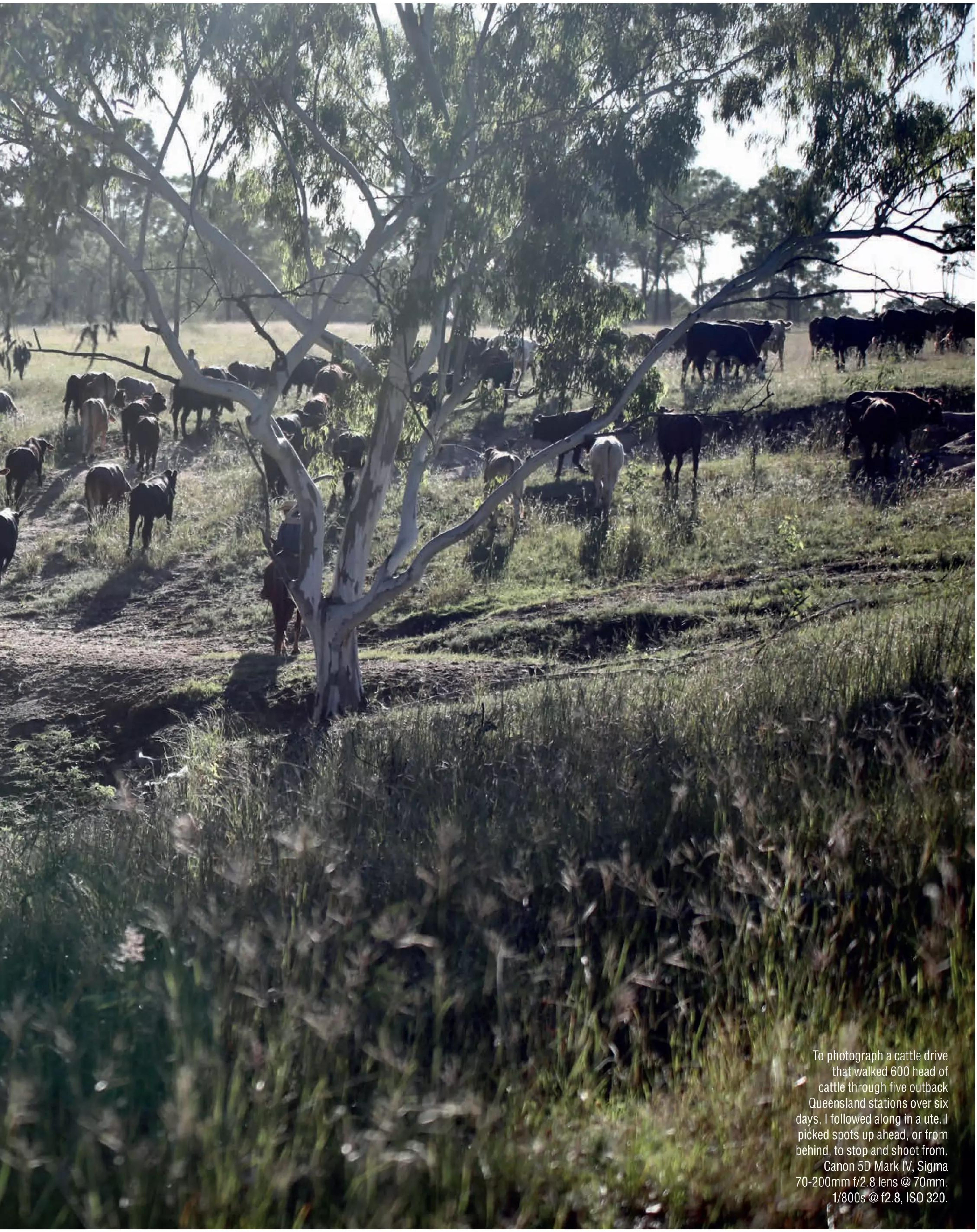
An exhibition of Greg Weight’s work will be showcased at Photo Sydney, a new sector of Sydney Contemporary dedicated to photography. The exhibition runs from 11-14 September at Carriageworks. More info at sydneycontemporary.com.au.

THE POWER OF PHOTOJOURNALISM

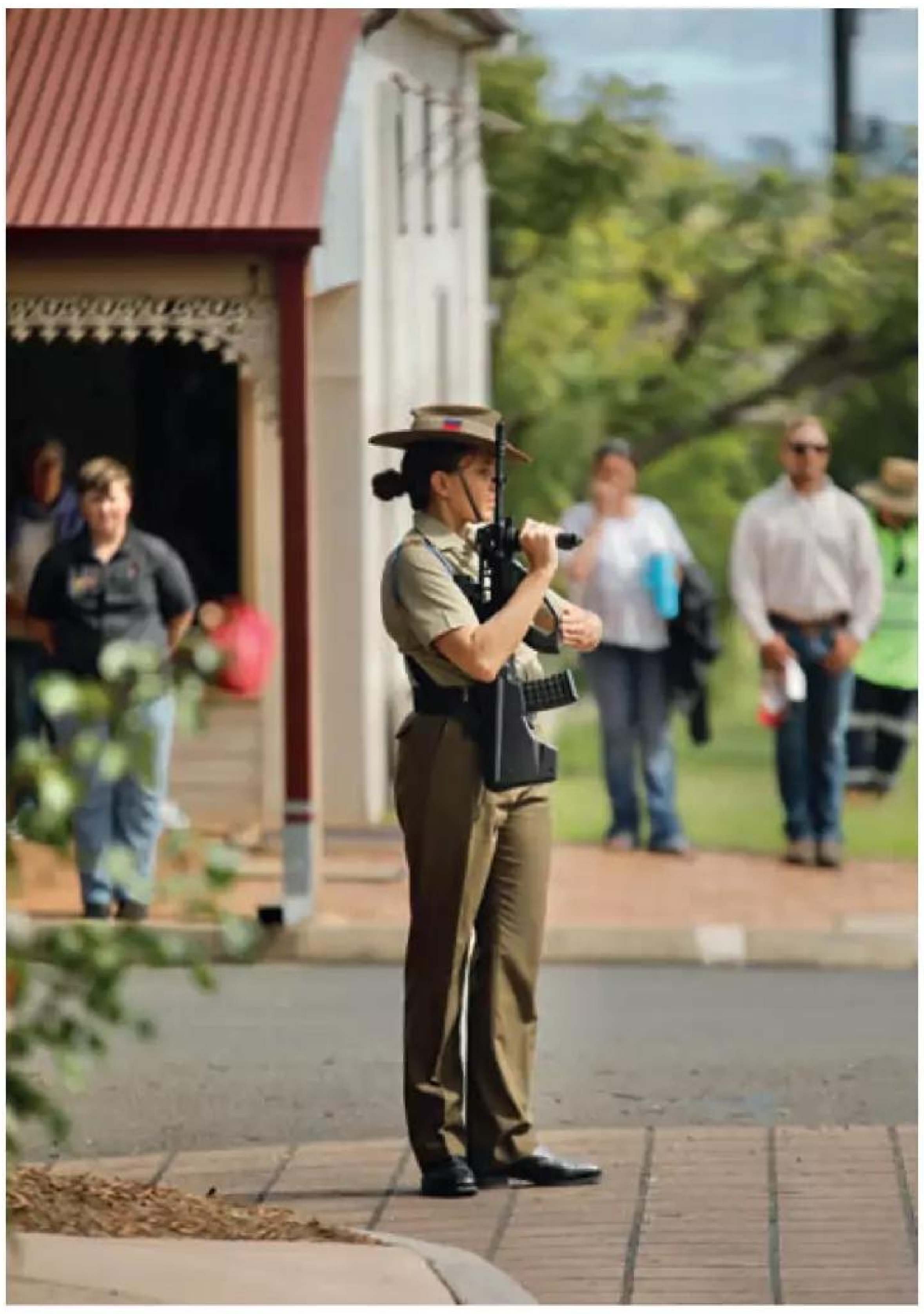
BY PAULA HEELAN

In a world bombarded by visuals, photojournalism remains a powerful way to inform, provoke action, motivate change and tell the truth about stories that matter. Here's a crash course in getting started.





To photograph a cattle drive that walked 600 head of cattle through five outback Queensland stations over six days, I followed along in a ute. I picked spots up ahead, or from behind, to stop and shoot from. Canon 5D Mark IV, Sigma 70-200mm f/2.8 lens @ 70mm. 1/800s @ f2.8, ISO 320.



In 1997 I left Brisbane to live on an isolated cattle station in outback Queensland. Armed with an arts/journalism degree, I decided to try freelancing. I pitched rural and outback story ideas to newspaper and magazine editors.

But to be published, I needed to provide quality images to go with the words. While I'd always been a keen photographer and studied photography as part of my degree, when I arrived at the station, I was still primarily a writer. Over the next few years, without access to face-to-face training, I followed and learned from other photographers' work, read greedily on the topic, studied powerful images to understand what it was that made them stand out and tried to keep up with the latest camera gear and changing technology.

I didn't leave the house without a camera and took countless photos every day. I learned to search for a different approach and angles and to keep images simple.

MASTER YOUR SKILLS

Firstly, to make outstanding photos you need to know your camera. Hone your technical skills and learn how to setup your camera for different lighting conditions and movement.

In my kit, I carry a 24-70mm for general shots, a 17-40mm for wide angle (I love this lens for environmental portraits and big picture scenarios), along with an 85mm and a 50mm for close ups and a 70-200mm zoom for practically anything else. In the car, I keep a small stool and step ladder, a monopod and a 5-in-1 collapsible light reflector.

DEVELOP AN EYE FOR STORYTELLING

Successful photojournalists make images that tell powerful, succinct stories. Before diving in to shoot your subject, it's important to consider the best way to capture the story you need to tell. Think about the unfolding action and theme, the tone, the emotion and the context. Observe human interactions and behaviour, the cultural side and any issues or details you should highlight. To do the job well, find the most accurate, honest narrative.

On general shoots, you have time to prepare and play around with camera settings. But if the job is breaking, on the spot news, there's no time to plan. You need to quickly take in the scene, identify the story and go for it. Firstly, shoot the basics, then find unique angles, any behind the scenes shots and interesting ways to capture the unfolding action.

In fast-moving scenes, I like to use the camera's semi-automatic settings like Aperture priority and Shutter priority. This allows me to work faster and focus on what's unfolding rather than trying to adjust manual settings and potentially miss a crucial shot.

GAIN EXPERIENCE AND NETWORK

Quick decision-making skills, resilience, persistence and the ability to work under pressure is key in photojournalism. I've had good success with covering a local event and then pitching images to local media outlets.

In time, this can help you gain exposure, credibility and find open doors to assignments. Like anything in business, networking is key, and you'll need to connect with editors, news agencies (like Getty Images, AP and Reuters), journalists and fellow photographers to create

FAR LEFT, SECOND LEFT: To cover an ANZAC Day service in south east Qld, I moved quietly among the crowd to capture images that could portray the solemn, reflective occasion. I used a longer lens so I didn't need to move in too closely. Canon 5D Mark IV, Sigma 70-200mm f/2.8 lens @ 200mm. 1/100s @ f3.2, ISO 200.

LEFT: The boss drover and one of the youngest drovers telling each other jokes at lunch time. The breaks on the drive were a great time to capture random shots like this. Canon 5D Mark IV, Sigma 70-200mm f/2.8 lens @ 70mm. 1/100s @ f3.2, ISO 100.

RIGHT: This was captured while standing in the back of the ute as the mob moved forward. Often, I hid behind trees to go unnoticed and to be out of the way. Canon 5D Mark IV, Sigma 70-200mm f/2.8 lens @ 200mm. 1/200s @ f4, ISO 100.

pathways to job opportunities. Photographers' Facebook groups can also be excellent avenues.

While rejections and setbacks are given in this profession, it's important to persist. For every knockback there will be more successes around the corner. If, like me, you have a calling for taking photos, a setback should only fire your determination to succeed.

WHAT AND HOW TO SHOOT

Consider what you could cover – a local show or sport event, a car rally, a street protest or perhaps a festival would be a good place to start. Or you could choose a more themed topic which can be done over time; like a story about religion, a climate issue or an injustice you feel needs attention. Photojournalists like to be first on the scene. Sudden news can occur from weather events to war events. Whether you happen upon it or race to the scene, you need to make sure you are safe and seek permission to attend if needed.

Before heading out, find out as much about the event as possible. This will help you decide how to capture the images you think you'll need. It can be useful to build a shot list of images you want to have at the end to work through as you go – close-ups, context shots, portraits, wider images etc. As always, knowledge about your subject and research will help you decide on your story approach.

CAPTURE EMOTION

Facial expressions are powerful and telling. Try to capture faces that show the emotion of the moment – whether that's sadness, anger, shock, elation or joy. When I was capturing the recent ANZAC day service in Goombun-

> "...TRY TO SHOWCASE YOUR TECHNICAL SKILL, BUT ALSO STORYTELLING ABILITY AND UNIQUE PERSPECTIVES..."

LEST WE FORGET
CWA
GOOMBUNGEE
CWA
1945

ABOVE: Three experienced stock women at the helm of the cattle drive posed for this shot. Aim to capture a mix of both posed and candid imagery. Canon 5D Mark IV, Sigma 70-200mm f/2.8 lens @, f4, 1/50s, ISO 160.

BOTTOM: Local CWA members play a major role in their country town's ANZAC day service, and I wanted to ensure I captured them as a key part of the wider story. Canon 5D Mark IV, Sigma 70-200mm f/2.8 lens @ 70mm. 1/200s @ f4, ISO 200.

gee, in southeast Qld, I was conscious of photographing a diversity of emotion but looked for images that showed something of the solemn, reflective occasion.

At the same time, research will help you identify the main subjects who need to be in your images. Engage with your subjects courteously and ask permission to shoot if needed. I introduce myself as a freelance journalist and let them know where I hope to run (or will be running, if I've been commissioned) the story and their images. Photo essays often consist of a mix of shots from action and portrait to landscape or street scape – whatever is needed to tell the overall story including the location, mood and bigger picture.

BUILD YOUR PORTFOLIO

You can't get past the simple fact that a strong portfolio will help pave the way to more opportunities. Try to showcase your technical skill, but also storytelling ability and unique perspectives. Then, make sure you display a diversity of work in different styles across your portfolio.

At the same time, a modern photojournalist is proficient in multimedia storytelling –basic videography, social media engagement and how to write captions or short articles are all critical skills. Create an Instagram page, build a website, and make your work easily accessible. Another tip is to check out MOO or Vistaprint for great business card ideas.

WORDS

If your images haven't captured the who, what, where and when you may need to provide some brief captions and any relevant background information. Carry a note pad or recorder to take notes. Ask for names and the correct spelling of your subjects, ages, where they come from, what their involvement is and any comments. Keep your writing brief, to the point, and factual, and crucially, do not include cliches.

WHO ARE YOU SHOOTING FOR?

Your audience should determine how to present your images, but your job is also to refine what you've captured to really get to the essence of the story. Edit your images consistently and sensitively and curate your work with a focussed eye as you may only need four to eight photos to tell the whole story.

Next, consider printing your images, and laying them out on a table. Now, look at how they work together as a series. Ask someone who can give you honest, genuine feedback as to which images they think are the strongest. Refining your work in this way is a powerful way to improve.

MAKE YOUR MARK

I strongly believe photojournalists make a difference. Whether highlighting injustices, exposing untold stories or documenting moments of triumph or tragedy, they have the power to shape public perception and inspire action. It's a satisfying side of photography that allows you to give back and create something unique. Good luck. ✪

WORLD PHOTO ADVENTURES
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“We make memorable journeys, you capture incredible images”.

Congratulations, Bill Madden!
During our Cape York Workshop in June 2025, we celebrate a significant milestone: Bill’s **75th adventure** with World Photo Adventures! Over the past 25 years, he has enriched our journeys with breathtaking images, new friendships, and unforgettable memories. Bill stands out among our many esteemed travellers who have completed double digit adventures with us.

At World Photo Adventures, we remain committed to delivering exceptional experiences and unparalleled photography opportunities. Our guiding principle, “Your photography comes first”, has been the foundation of our success for decades. Join us and embrace the adventure of a lifetime!

Explore our website: www.worldphotoadventures.com.au

Or email Julia for an amazing itinerary:
julia@worldadventures.com.au

TOP: Bill Madden and Darran Leal on tour in Botswana in 2011.
ABOVE: Julia, Millie and Darran Leal.

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PANASONIC LUMIX S1II

After the release of the Lumix S1R II earlier this year, Panasonic has followed up with two new models – the S1II and the S1IIE. But with an increasingly crowded full-frame mirrorless market, where do these new models fit in? We took the flagship S1II out for a spin to find out.

The standout change in the S1II is its new 24.2MP partially stacked CMOS sensor, which offers a readout speed 3.5 times faster than previous versions. This enables higher frame rates and improved video performance.

DESIGN AND BUILD

The body of the S1II maintains the solid feel of past S-series cameras, but now has a slightly more compact footprint.

While some users may prefer the heftier build of the older models, the new design balances portability and usability well. It includes a built-in cooling fan and retains Panasonic's reliable weather sealing for outdoor use.

The new articulating screen uses a tilt-and-flip mechanism and features a 1.84 million-dot OLED display. The electronic viewfinder has a high-resolution 5.76 million-dot panel, useful in bright conditions or for critical focusing.

There's now a CFExpress card slot (alongside SD) and USB-C support for direct SSD recording. A redesigned mode dial allows for faster switching between photo, video, and S&Q modes—useful for hybrid shooters.

AUTOFOCUS

Autofocus performance is significantly improved with the hybrid phase-detection system, offering more reliable tracking in a range of shooting situations.

AI-based subject recognition works well, especially when targeting eyes or specific types of motion. A new AF mode geared toward urban sports may benefit those capturing fast-paced action like skateboarding or breakdancing.

VIDEO FEATURES

Video capabilities have been expanded over its predecessor, with full-width recording up to 60p and modest 1.24x crop at 120p above Full HD. The camera offers 15 stops of dynamic range in V-Log and includes improved in-body stabilisation with minimal distortion or cropping.

Users now have the option to record internally in ProRes RAW via CFexpress or externally to SSD. Added tools such as false colour for exposure and framing guides support a more efficient workflow for video creators.

AUDIO

The S1II is compatible with the DMW-XLR2 adapter and can record 4-channel 32-bit float audio—useful for capturing a wide range of sound levels without manual adjustments. This can be especially helpful in uncontrolled environments.

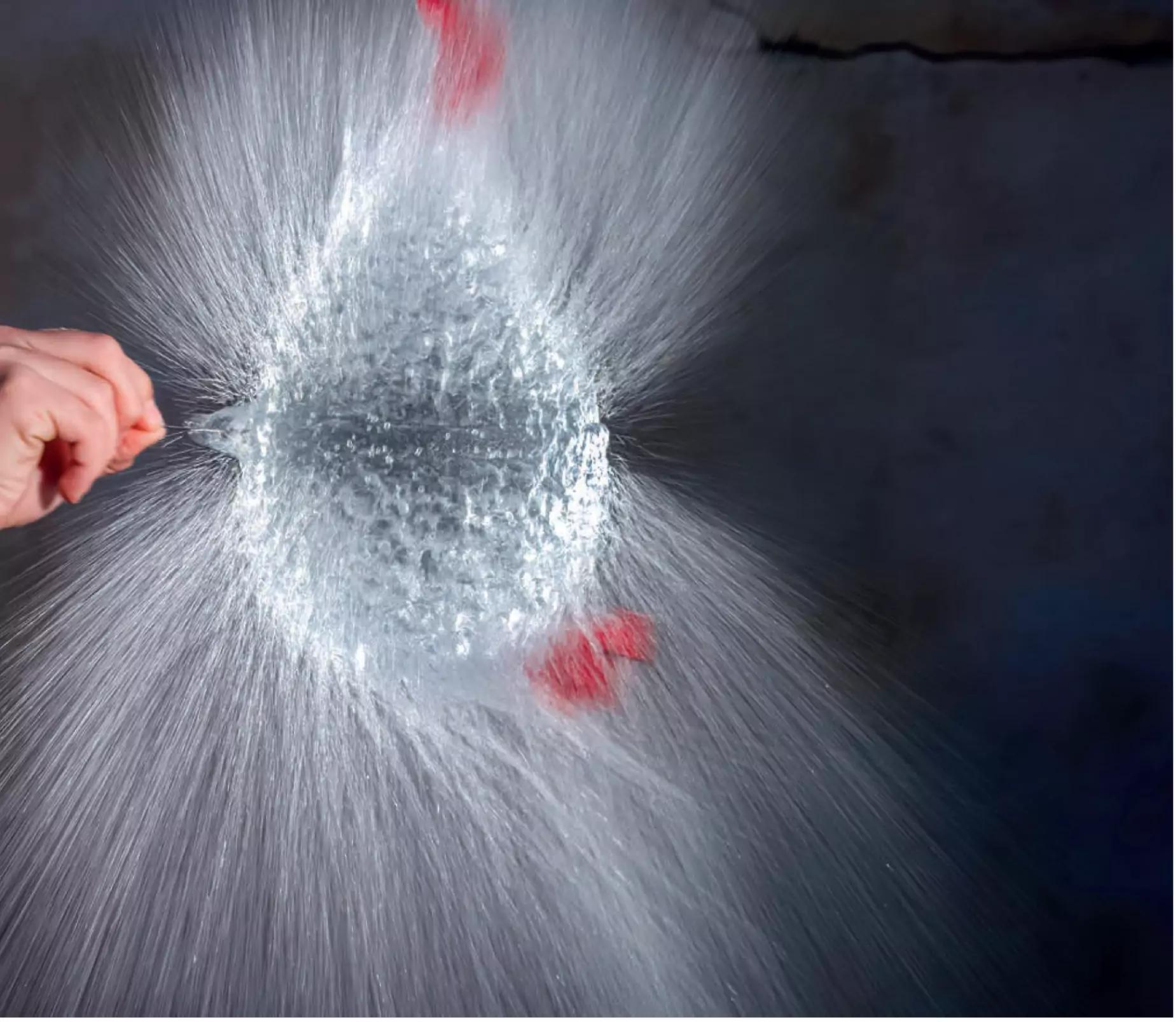
WORKFLOW AND CONNECTIVITY

Panasonic has made strides in streamlining workflow, with native support for Capture One and Frame.io.

The Lumix Lab app offers transfer and basic editing tools, while the new Lumix Flow app supports storyboarding and live monitoring from a smartphone.

WHAT ABOUT THE LUMIX S1IIE?

The S1IIE shares many features with the S1II but uses the same image sen-



For this shot I wanted to test out the speed of the Lumix S1II. Being that the camera was so new, there was no RAW support at the time, so I wanted to capture it as best I could 'in camera'. I hung a water filled balloon on a c-stand with a clamp. The camera was locked on a tripod with the focus set manually to the drops of water on the surface of the balloon. I used a 3 point lighting setup with 2 of the lights at the rear of the balloon to accentuate the light coming through the water. I set my ISO to 100, shutter speed to 1/100s and aperture to f2.8. I set the camera to a one second pre-burst at 70fps with electronic shutter. The pre burst was key to capturing a sequence because once the balloon was popped the action was over very quickly. So having pre burst meant that as soon as I saw the action occur I could take the sequence without worry of missing it.

sor as the S5II/S5IIX, which means it has slower readout speeds and lacks some of the advanced features found in the S1II.

However, it's a capable camera at a lower price point ($4,199) and could suit users who don't need the higher-end video and burst capabilities.

THE WRAP-UP

As a video-centric hybrid shooter, the improvements in low light performance, dynamic range, and sensor readout speed make the S1II a compelling upgrade.

The faster sensor greatly reduces rolling shutter, which is especially important for handheld work or fast motion scenes. Additionally, the enhanced dynamic range in V-Log provides much more flexibility when grading footage, allowing for better retention of detail in highlights and shadows.

In low light, the cleaner image and improved noise handling give greater confidence when shooting in uncontrolled or ambient lighting conditions.

Combined, these upgrades make the S1II not just a step up, but a practical and worthwhile investment for my style of production. ✪

RESULTS

SCORE
9.8

HANDLING ★ ★ ★ ★

The S1II is well balanced, isn't too heavy, and has many customisable options at your fingertips.

FEATURES ★ ★ ★ ★

There is so much to explore on these cameras and it's unlikely that you will ever use all the features it has to offer, but it will certainly fit the majority of workflows.

AUTO FOCUS ★ ★ ★ ★

A solid autofocus system, with some very versatile AI modes.

IMAGE QUALITY ★ ★ ★ ★

The image quality and colour reproduction for both photos and video is excellent.

VALUE FOR MONEY ★ ★ ★ ★

At an RRP of $5,299, this unit is priced a little higher than similar models from other manufacturers, but the cost-to-feature ratio still makes it great value for money.

FINAL WORD

The S1II makes a compelling case as the best hybrid camera for photographers and videographers on the market.

SPECS

Resolution	24MP
Format	Full frame
Sensor	Partially-stacked BSI CMOS sensor
Lens mount	L-Mount
Viewfinder	5,760,000 dots, 100% coverage
Autofocus	Phase Detect, 779 focus points
Video	Open-gate 6K video up to 30p. Full-width 5.9K or 4K up to 60p. 4K/120p video with slight crop. 6K Raw output over HDMI
Size	134 x 102 x 92mm
Weight	800g (incl. battery)
Price	$5,299
More info	panasonic.com.au

Australian Photography
GOLD AWARD

VILTROX 50MM F2.0 FE LENS

In an age where bargains are hard to come by, we test out Viltrox's affordable nifty fifty.

Camera gear has definitely gotten pricier lately, so it's great to come across something that won't break the bank and still delivers solid results. The Viltrox 50mm F2.0 FE is a good example—it goes for around $200 USD ($300 AUD) and still gives you that nice, fast f/2 aperture.

BUILD QUALITY

While this doesn't quite feel like a premium lens, the Viltrox isn't bad, with a utilitarian matte black build in polycarbonate that matches quite nicely to my Sony A7 IV.

The other sign that this is a more budget build is the fact that there's no buttons on the lens - and while those who are used to the luxury of things like an AF/MF toggle, dedicated aperture rings and user assignable buttons will probably be a bit disappointed, there's something quite nice and stripped back about the design here.

It's simple, and features a plastic focus ring that's nicely dampened and a basic lens hood, and that's about it.

IMAGE QUALITY

One of the most unexpected strengths of the Viltrox 50mm F2.0 FE is its sharpness. Given the lens's budget-friendly price, the level of detail it delivers is genuinely impressive.

While it doesn't quite match the resolving power of higher-end optics, the difference is subtle. Across the frame—including the corners—sharpness holds up very well in most situations.

As expected, sharpness tapers off slightly at the widest and narrowest apertures, but between f/4 and f/11, performance is consistently strong. This is the lens's sweet spot, and in that range, most users will be satisfied with the results.

Flare is one area where the lens does show its limitations. Shooting directly into bright light sources, such as the sun, can introduce minor highlight blooming and shadow loss.

Still, these are tough conditions for any lens, and considering the price point, the Viltrox handles them reasonably well.

AUTOFOCUS

Viltrox uses a stepping motor (STM) for its autofocus system, which delivers quiet and reasonably quick focus transitions. In practical use, autofocus was generally reliable, even in low light or low contrast situations.

I rarely encountered noticeable hunting, and focus adjustments were smooth enough that I didn't need to give them much attention. It's a solid, unobtrusive system that handles most scenarios without issue.

THE WRAP-UP

The fact that you can buy a 50mm lens with a nice compact build for about $300 is notable enough, but when you combine it with the fact that this one also offers solid image quality, decent autofocus and a relatively robust build, it makes the Viltrox 50mm F2.0 FE lens a very compelling package - especially if you like the idea of a lens for travel that won't cost you a fortune to replace. ✪

RESULTS

BUILD QUALITY ★ ★ ★
Sure, it's pretty rudimentary, but do you really need all the bells and whistles?

IMAGE QUALITY ★ ★ ★ ★
Surprisingly excellent. Little to complain about here with the exception of flare, which does test the lens a little.

AUTOFOCUS ★ ★ ★ ★
Quiet and fast, and pretty unflappable, even in low light.

VALUE FOR MONEY
★ ★ ★ ★ ★
For $300, Viltrox have hit a home run with this lens, and it's a great example of why you don't need to spend a fortune to get solid image quality in 2025.

THE 180 DEGREE SHUTTER RULE

BY TIM ROBINSON

When it comes to capturing natural looking motion in video, your shutter speed is an important factor.

180 DEGREE SHUTTER RULE

Film makers use the 180-degree shutter rule. The name comes from the physical angle of the mechanical shutter found in motion picture cameras. In digital terms this angle equates to a shutter speed that is twice the speed of your frame rate. The standard frame rate for video is 25fps, so the standard shutter speed would be 50/sec. If you are shooting slow motion at 50fps then you would increase your shutter speed to 100/sec.

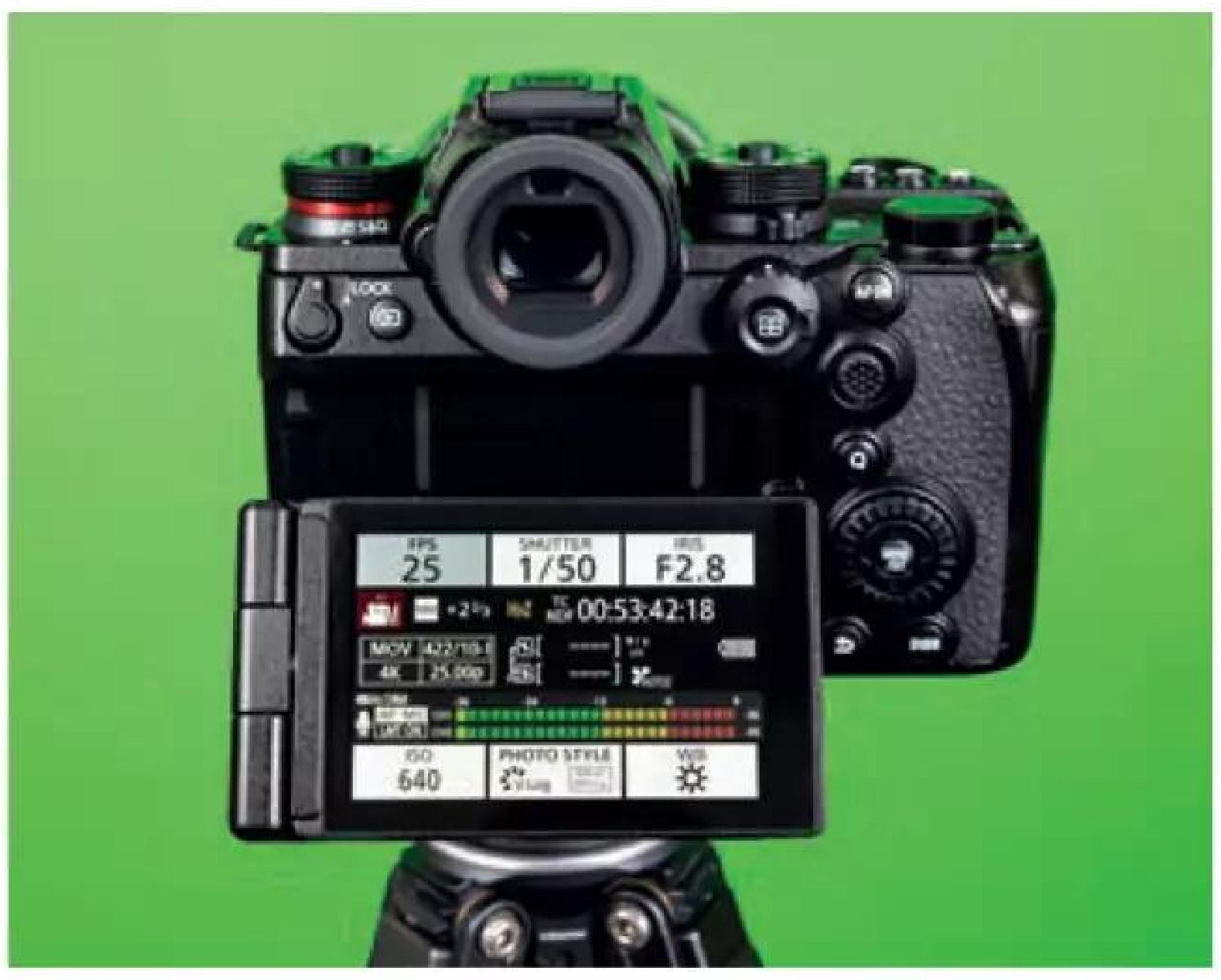
WHY IS THE RULE IMPORTANT?

Following this rule will give you a natural looking motion blur. It mimics the way that our eyes perceive motion and will give you the most ‘cinematic’ results. However, rules are made to be broken and there are creative reasons that you might decide to change your shutter speed from this standard. For instance, in fast action movie scenes the shutter speed may be increased to give a “choppier” feel, increasing the sense of anxiety or urgency. Alternatively, a slower shutter speed can create a dreamier feel for the viewer.

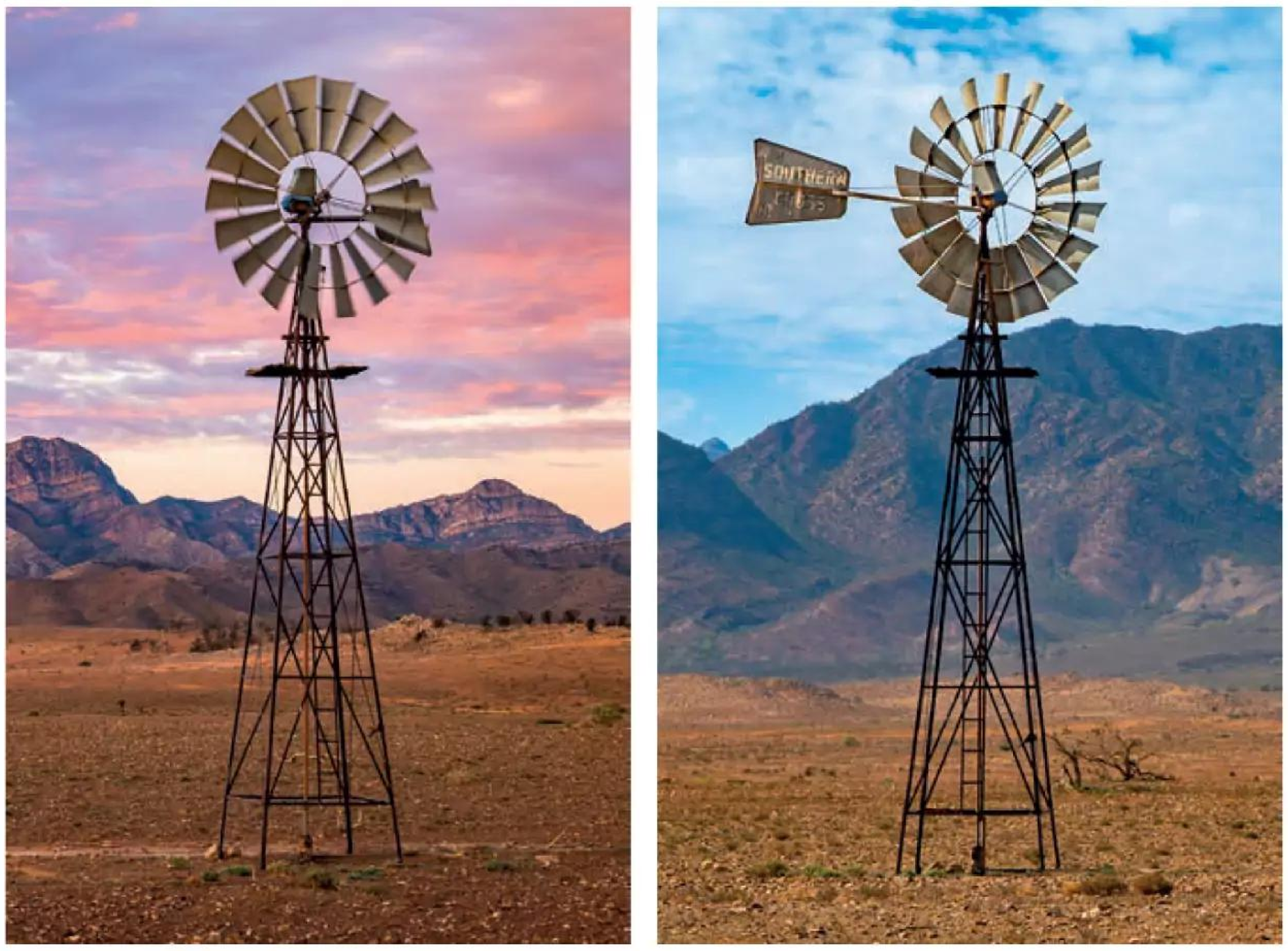
CONTROLLING YOUR EXPOSURE

As a photographer you might be concerned that you will lose control over your exposure. Having your frame rate and shutter speed pre-set means that your only control over exposure will be with the aperture dial. If you want to shoot a scene wide open, how do you control your exposure? The easiest way to do this is by using a variable neutral density filter (VND). This allows you to select your desired f-stop and then dial in the exposure using the filter. I use a magnetic filter system so that I can quickly attach the VND when switching from photo to video mode.

Creating cinematic looking video does not need to be complicated and using the 180-degree shutter rule is a good first step to achieving great results. ✪



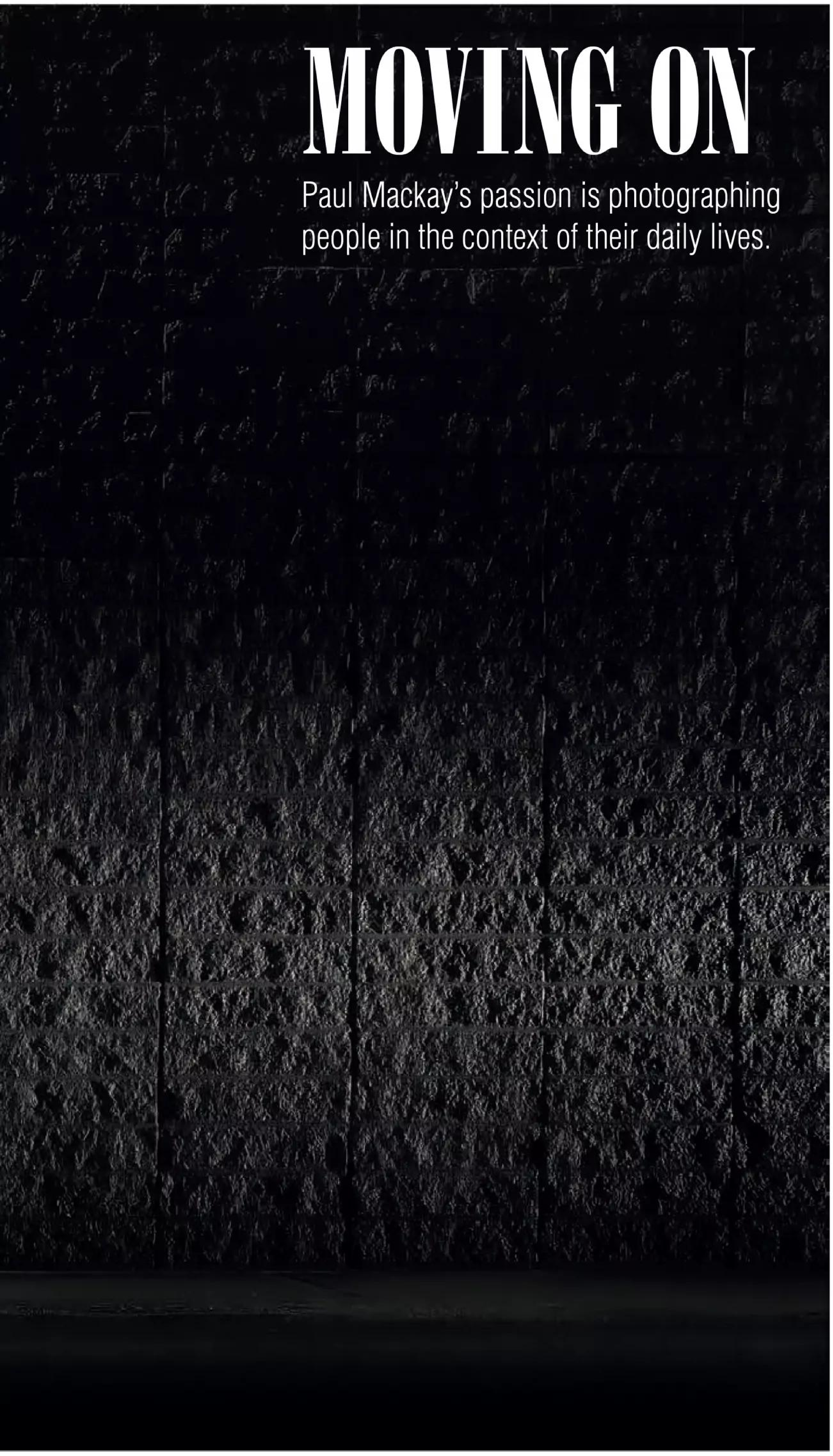
ABOVE: Camera settings for the 180 degree shutter rule.



RIGHT: This windmill in the Flinders Ranges helps to show how different shutter speeds affect motion blur. The shutter in the first image is set to 180 degrees and shows some motion blur in the turning blades. In the second image, the shutter is ‘over cranked’, which means that the shutter is set faster than the 180 degree rule, meaning that there is no visible motion blur. This image in video will not look as natural as the first image.

MOVING ON

Paul Mackay's passion is photographing people in the context of their daily lives.



WITH PAUL MACKAY

I have been privileged to photograph Jane, a kind and generous, elderly widow who lives alone, and struggles with mobility but is fiercely independent.

Spending time with Jane provided an insight into her emotions as she aged. I wanted to reveal my understanding of these emotions in a series of carefully constructed images.

Only one of these images is presented in this article but it is important to see this image as a part of a wider set that builds a balanced perspective.

My first image of Jane was taken as she was overcoming her reluctance to use a mobility aid. It captured only the shadows of Jane and the walker crossing the street. Another image was designed to highlight Jane's stubborn streak by depicting her painting the laundry wall, roller in hand with the paint tray resting on her walker. I showed her social side and capacity for joy by photographing her looking confident, focused and determined as she dealt the cards at her social club, and in response to her dislike of Brisbane's summer heat, I captured Jane seated, washer on her forehead in front of an old pedestal fan whilst cooling her feet in a basin of water.

At times Jane showed frustration with the effects of aging and impatience with life. I could see her struggling to find purpose and joy against a backdrop of pain and weariness. In this image *Moving on*, I set out to capture these feelings of being less mobile, alone and waiting. I positioned Jane seated on her walker at night in front of a large shopping centre block wall. Beside her, I put an old suitcase to represent the few possessions she had retained from times past. I placed Jane towards the edge of the image to allow the wall's negative space to convey a sense of the unknown and solitude. My car headlights 25 metres away lit her from the side. I positioned the camera on a tripod close to the wall to maximise the available light, controlling the capture through my iPad. A low ISO reduced highlights and created cleaner shadows.

Moving on is my darkest image of Jane and whilst it represents an element of Jane's emotional response to aging, I continue to see her bounce back to embrace life and those around her. My most recent image of Jane has her sitting in bed nursing a wooden breakfast tray containing a cup of tea and an egg cup. Light is streaming in from the side, and she is smiling.

I converted all the images to monochrome using Nik Silver Efex as this gave a more timeless impression. ✪

OLYMPUS OM-1 MARK III, 12-40 ZUIKO PRO LENS @ 12MM. 1/25S @ F4.5, ISO 200.

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WHEN OPPORTUNITY KNOCKS

You never know what might happen when opportunity knocks, as Helen Carpenter discovered.

WITH HELEN CARPENTER

Earlier this year, I treated myself to a new mobile phone. It wasn't part of some big plan or project—just an upgrade, something to play with, something to try and reignite my creative curiosity.

One evening, I decided to take the mobile out and try some of the features. As luck would have it, I captured an image that immediately struck a chord with me. It was one of those happy accidents—a blend of timing, light, and a bit of creative experimentation. I instantly feel in love with the colour and atmosphere of the photo. I'd pushed the exposure, blown it out slightly, which gave it this soft, painterly quality that felt just right. I didn't think much of it at the time, other than that I really liked it.

Fast forward a couple of months and I came across the Regional Photography Prize run by *Galah* magazine. On a whim, I submitted the photo.

To be honest, it didn't make it through the competition. But then something unexpected happened. While reviewing the 1,100 plus entries, the editor Annabell Hickson paused on mine. Although it hadn't progressed through the judging process, she felt there was something about the image that stood out.

Alongside another photograph from a different photographer, mine was put forward for consideration as the cover image for the 12th edition of *Galah* Magazine.

I got the email asking for a high-resolution version, which I sent off with fingers crossed. From there, the image went to the graphic designer for further consideration. I didn't want to get my hopes up—just being in the mix felt like enough of a thrill. Still, there was that little flutter of excitement.

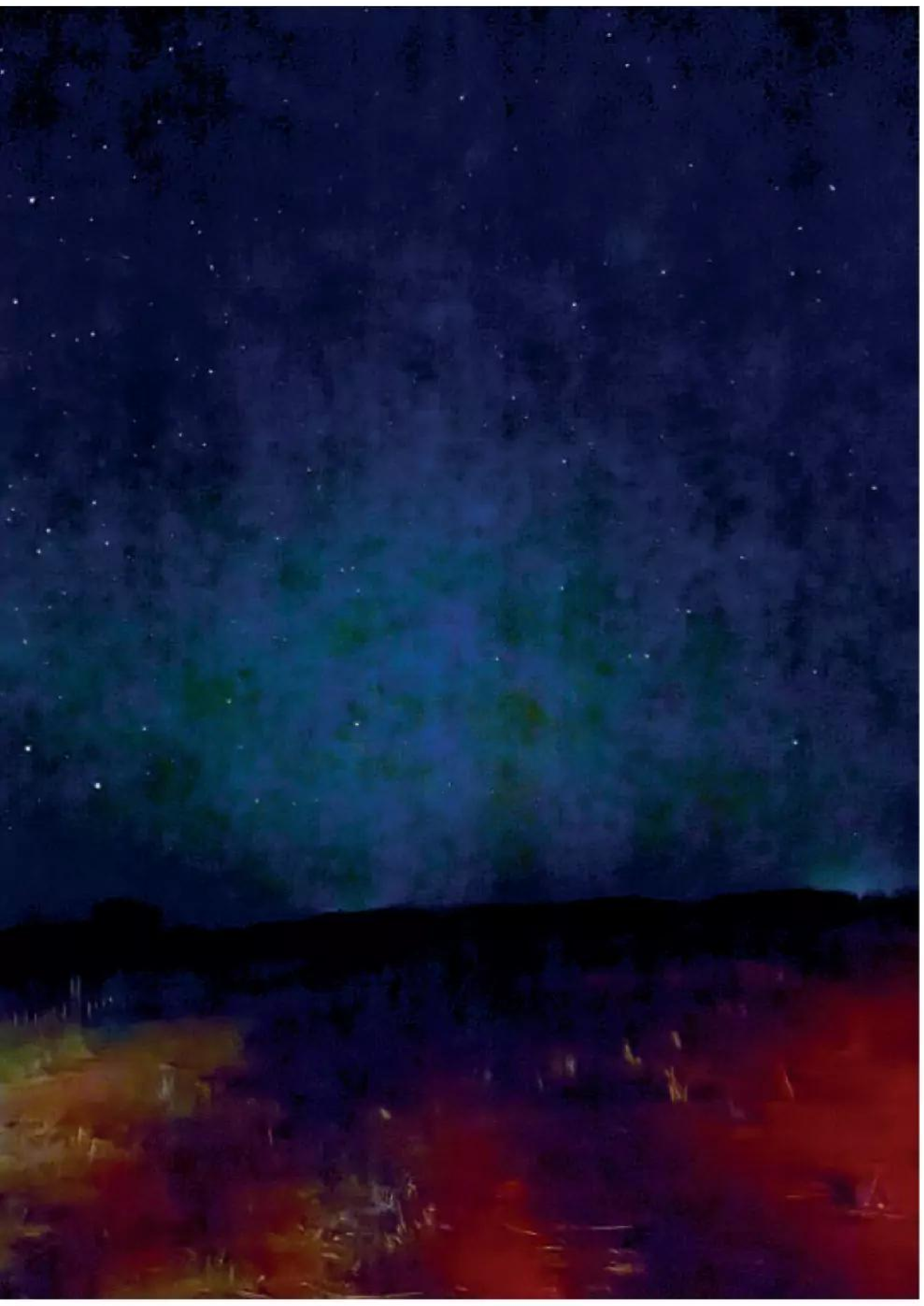
Then came the news: they'd chosen my photo. It was going to be the cover!

I can't quite explain the feeling. "Stoked" comes close, but it was more than that—it was a mix of pride, gratitude, and disbelief. To have a photo I took, almost accidentally, selected to be the cover image, it felt like the kind of full-circle moment photographers often dream of. It was both humbling and affirming.

What I love most about this experience is the reminder that creativity doesn't always follow a plan. Sometimes, the best things come when we're simply paying attention, staying open, and letting ourselves play. It's easy to get caught up in waiting for the "right" moment or a big break. But often, opportunity doesn't knock loudly. Sometimes it tiptoes in when you're least expecting it.

This little win has encouraged me to keep leaning into the quiet moments, to keep my camera and mobile phone close, and to trust the process—even the messy, uncertain parts. Living in regional Australia offers an endless source of inspiration, but more than that, it teaches us patience. Out here, things grow in their own time. And sometimes, all you need to do is show up with your eyes open and your heart ready.

So, if you've been sitting on an idea, a project, or even just have a quiet creative urge, this is your sign: to take the risk and have a play. Take the photo. Write the story. Submit the piece. You never know what might happen when opportunity knocks. Be open! ✪



The cover shot on issue 12 of Galah magazine. And yes, before you ask, this is the shot as it was captured!

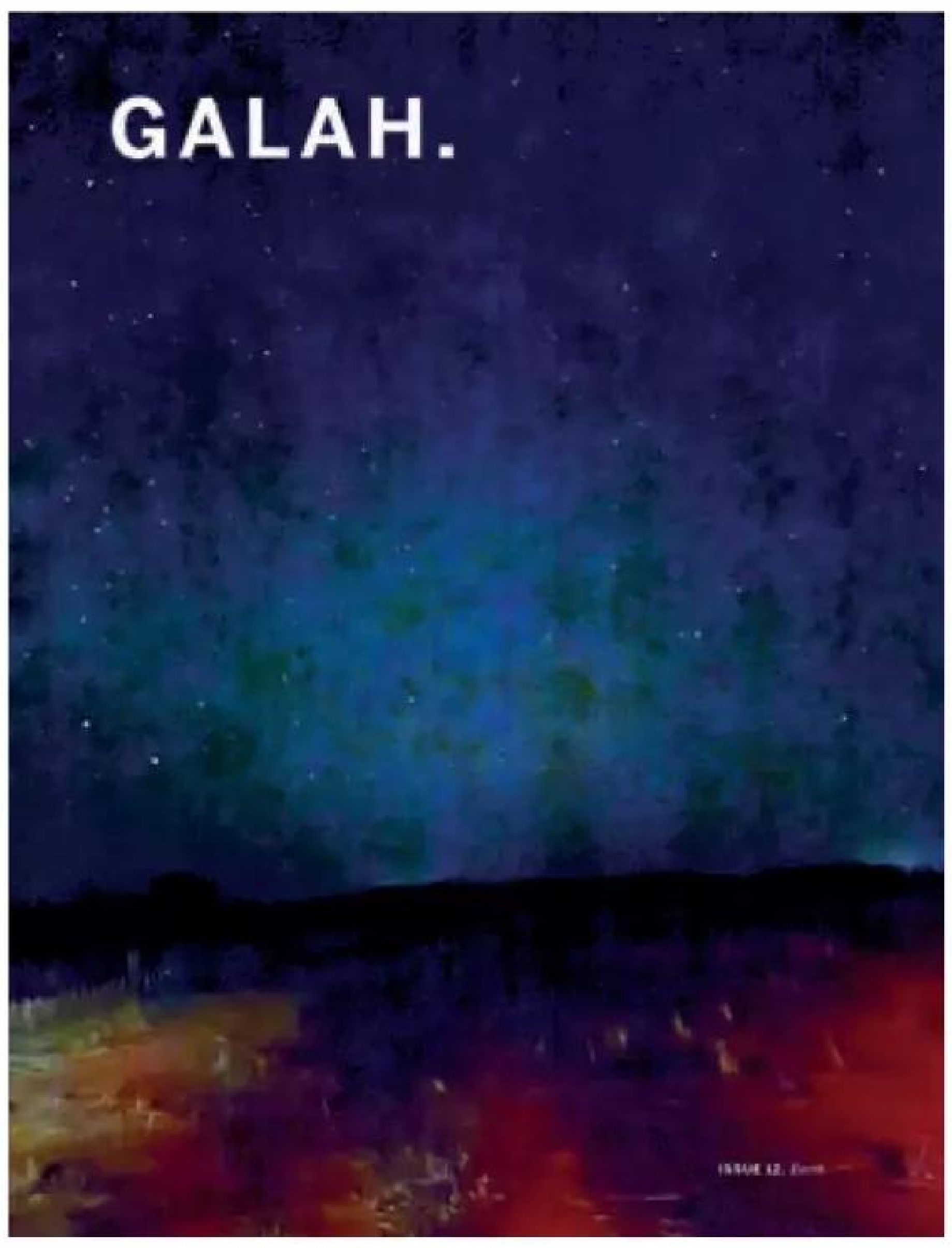


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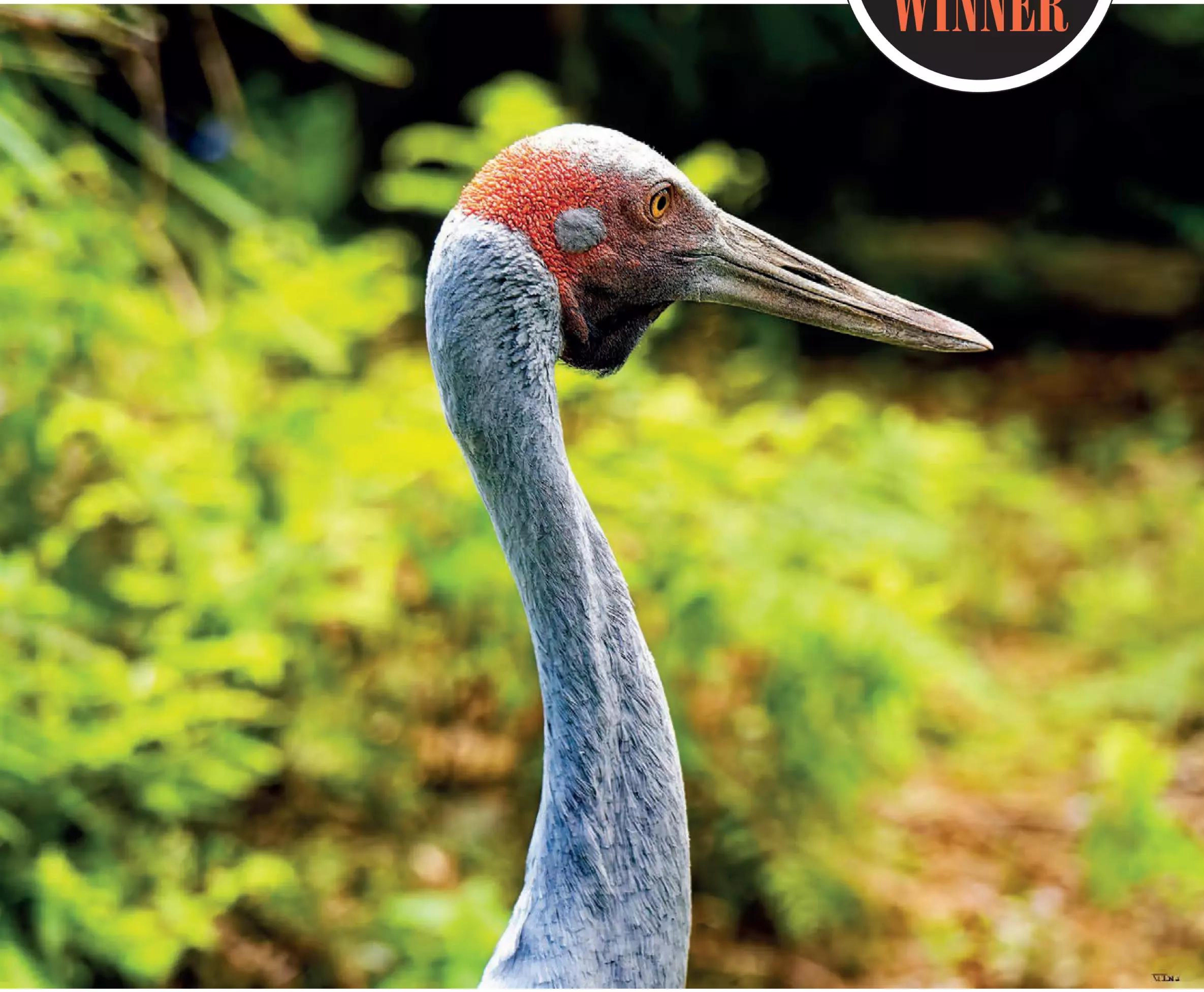
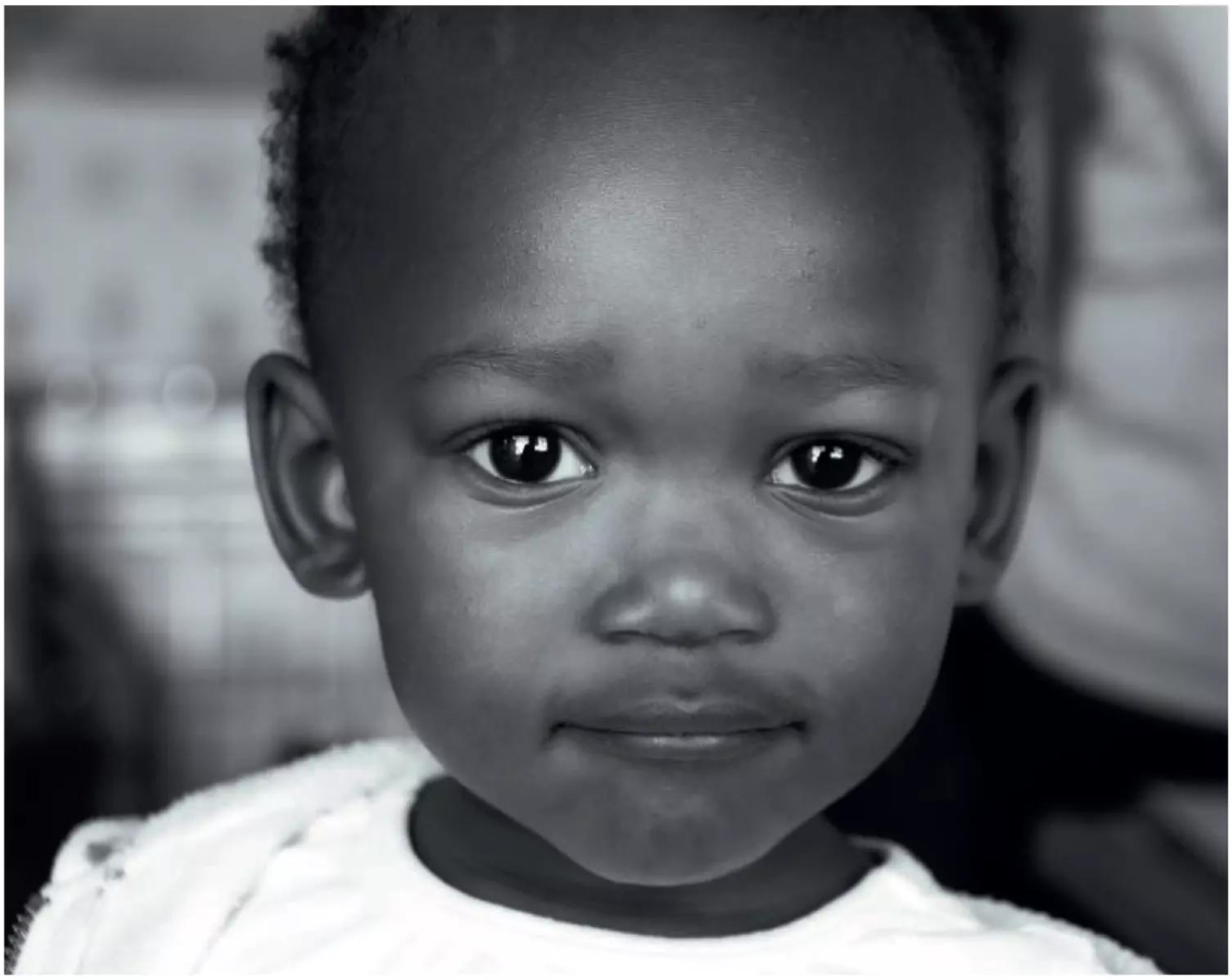
IMAGE DOCTOR

Images need a pick-me-up?
The doctor will see you now.

BY ANTHONY MCKEE

THIS MONTH'S WINNER





SUBTLE DISTRACTIONS

"This image was taken at a childcare centre in a shanty town in Cape Town while on a tour of South Africa. The eyes really draw the viewer into the image and portrays the innocence of the child.

It was changed to black and white in Lightroom with Adaptive Portrait enhancement.

I'm still trying to learn how to use the settings on my camera as well as Lightroom and Photoshop so would very much appreciate your feedback on any way i can improve this image".

ANTHONY'S TIP: Hi Ingrid, overall there is not a lot I would change about this photos. I don't mind that you have cropped off the top of this girls head because it helps us focus on the eyes. There is however, one glaring problem with this image and if you stare at it long enough you will see it - notice how your eyes keep getting drawn to the girl's white top? What I do in a situation like this is to go to my RAW file in Lightroom and use an adjustment brush to select the top and then I pull the exposure back about a stop or so to darken the top to a light grey. Now when we look at this image it will be the eyes that are the brightest part of the picture. Otherwise, good work.

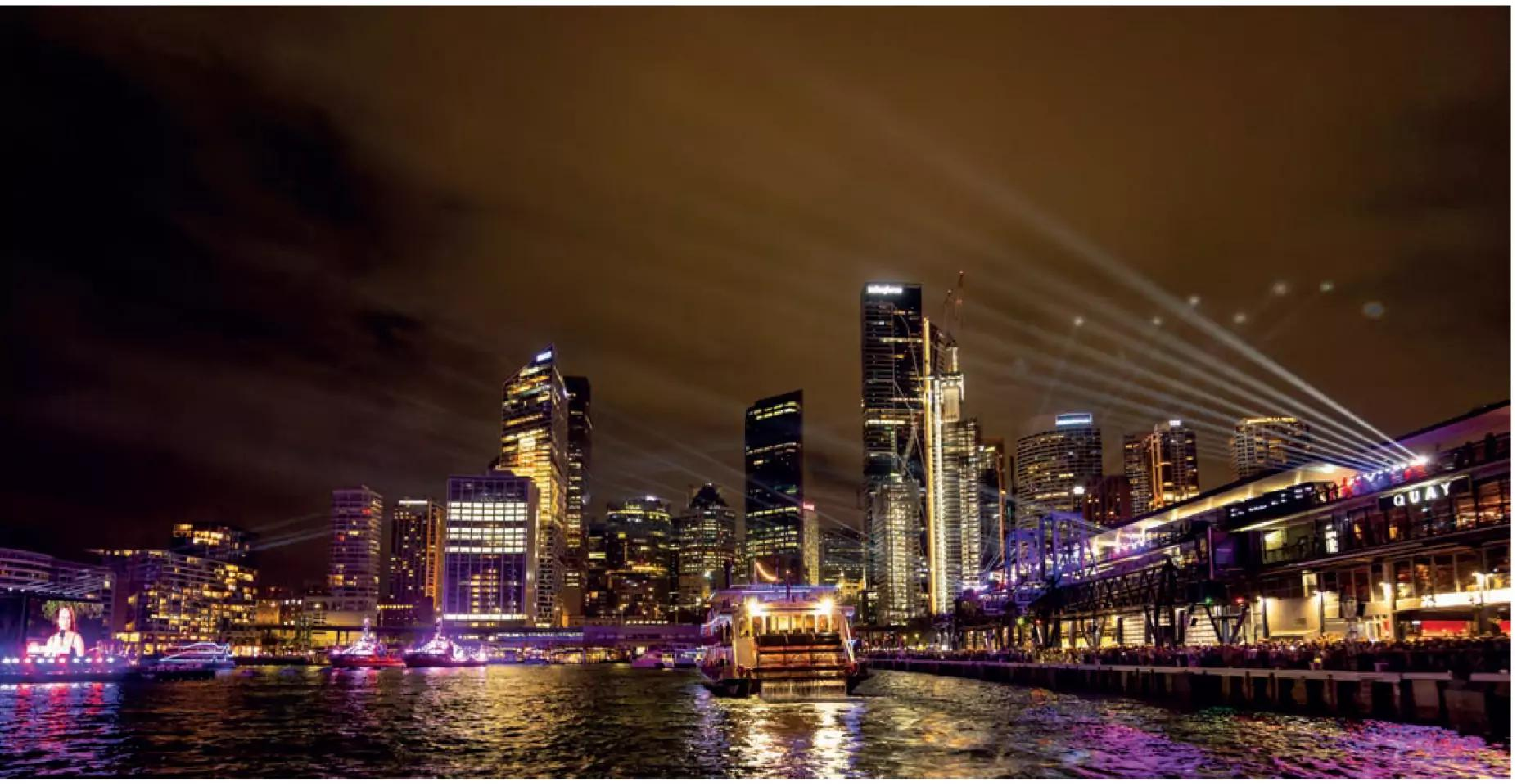
TITLE: Innocent Eyes
PHOTOGRAPHER: Ingrid Giese
DETAILS: Canon 700D, 18-300mm lens @ 50mm. 1/60s @ f5, ISO 500.

WATCH YOUR BACKGROUND

I am reasonably happy with this image, but would appreciate any comments. The photo was taken at the David Fleay Wildlife Park on the Gold Coast. The bird was walking away from me and the shot was hand held.

ANTHONY'S TIP: Hi Robert, as bird photographs go, this is a good profile shot of a Brolga. The lighting is good and there is great detail in the plumage. What I do find distracting though, is the bright background. If you've captured this image as a RAW file, then I would take the file into Adobe Camera RAW (in Photoshop or Lightroom), go to Masking and use the "Select Background" tool to automatically select the background. I would then pull the exposure back about one or two stops to turn that foliage into a darker green. One other useful tool in Adobe Camera RAW is Lens Blur that you can use to soften the background some more if it is too distracting, although use this prudently.
There is one other trick that you could have applied at time of capture though, and that is to just bob down slightly so that the Brolga's head was in that darker shadow area of the background. Hopefully you get to photograph this Brolga another day!

TITLE: Brolga
PHOTOGRAPHER: Robert Narramore
DETAILS: OM System OM-1, 14-150mm lens @ 150mm. 1/320s @ f4, ISO 2000.

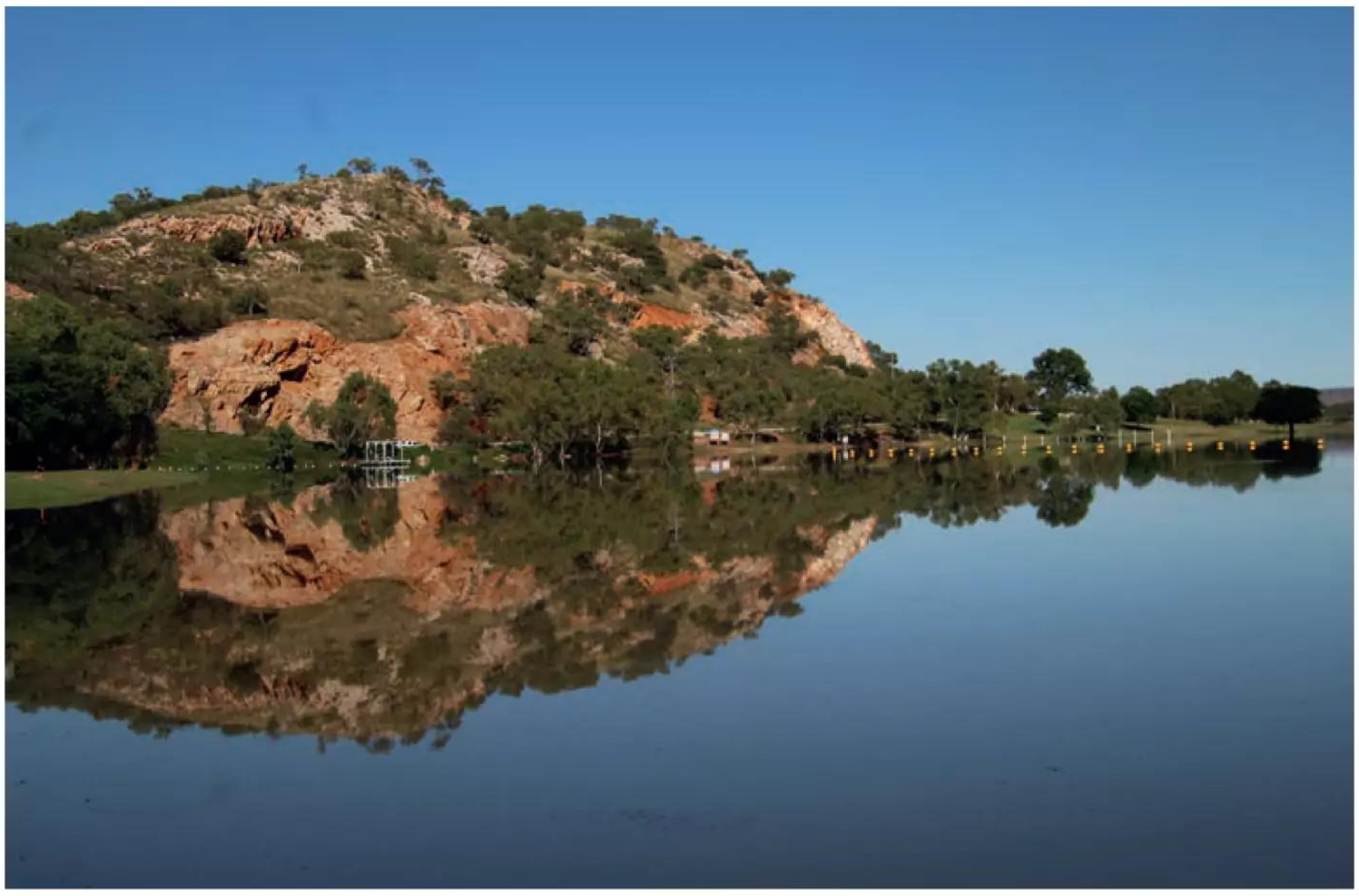


SHOULD YOU GO SUPER WIDE?

“I went out on a boat cruise on Sydney Harbour for Australia Day, and really wanted to capture the atmosphere of the event. I knew it would be a challenge with the movement of the boat and the amount of people that I had to work around to capture a decent photo. I was pretty happy with this one, and I managed to keep the camera still enough (surprisingly) to get a reasonably sharp image”.

ANTHONY’S TIP: Hi Maria, I’ve photographed a few events in my time, and the big lesson I’ve learnt is that unless you have a really strong central point of focus, it is really difficult to make a super wide shot of an event interesting. Part of the problem is that they wider we make a photo the smaller all the elements in the frame become, like the big screen in the far left of the picture, or the crowd on the right. To make this image more interesting, I would crop the left and the top of the picture by about twenty percent so that you loose the big screen; now you will have a more interesting skyline and it will look like those people on the wharf are actually there for the paddle steamer that now appears larger in the frame! Remember, less is more.

TITLE: Australia day 2025
PHOTOGRAPHER: Maria Spindler
DETAILS: Canon EOS R6, Canon RF 14-35mm lens @ 20mm. 1/13s @ f4, ISO 5000.



CHOOSE YOUR TIMING

“On a trip to lake Moondarra in Mount Isa, I just saw this beautiful lake with lots of reflection in the water and I had to stop and capture it on camera. It was a very hot day so I chose to stand where the sun was not hitting my camera directly and where I could capture all of the hill and the reflections in the lake. I put my Canon with my 18 to 400mm Tamron lens on my tripod. After taking a few practise shots to get the perfect balance of light, colour and white balance, I decided to set the camera to 1/1000th at f8, 100 ISO.”

ANTHONY’S TIP: Hi Dionisia, I do enjoy the reflections in this photo, but it is actually the light that is letting the image down for me. The image was made with the sun reasonably high, and unless you have some exceptional design elements to work with, images made during this time of the day can feel bland. Personally, I would visit this location at dawn when the water will usually be calm, but it will also be cooler and the light might be more interesting.

Also, those dark smudges in the left of the sky and bottom left corners are dust marks on your sensor. Next time you are near a camera shop they might be able to clean them off for you!

TITLE: Reflections in Lake Moondarra
PHOTOGRAPHER: Dionisia De Santis
DETAILS: Canon EOS 1300D, Tamron 18-400mm lens @ 37mm. 1/1000s @ f8, ISO 100.

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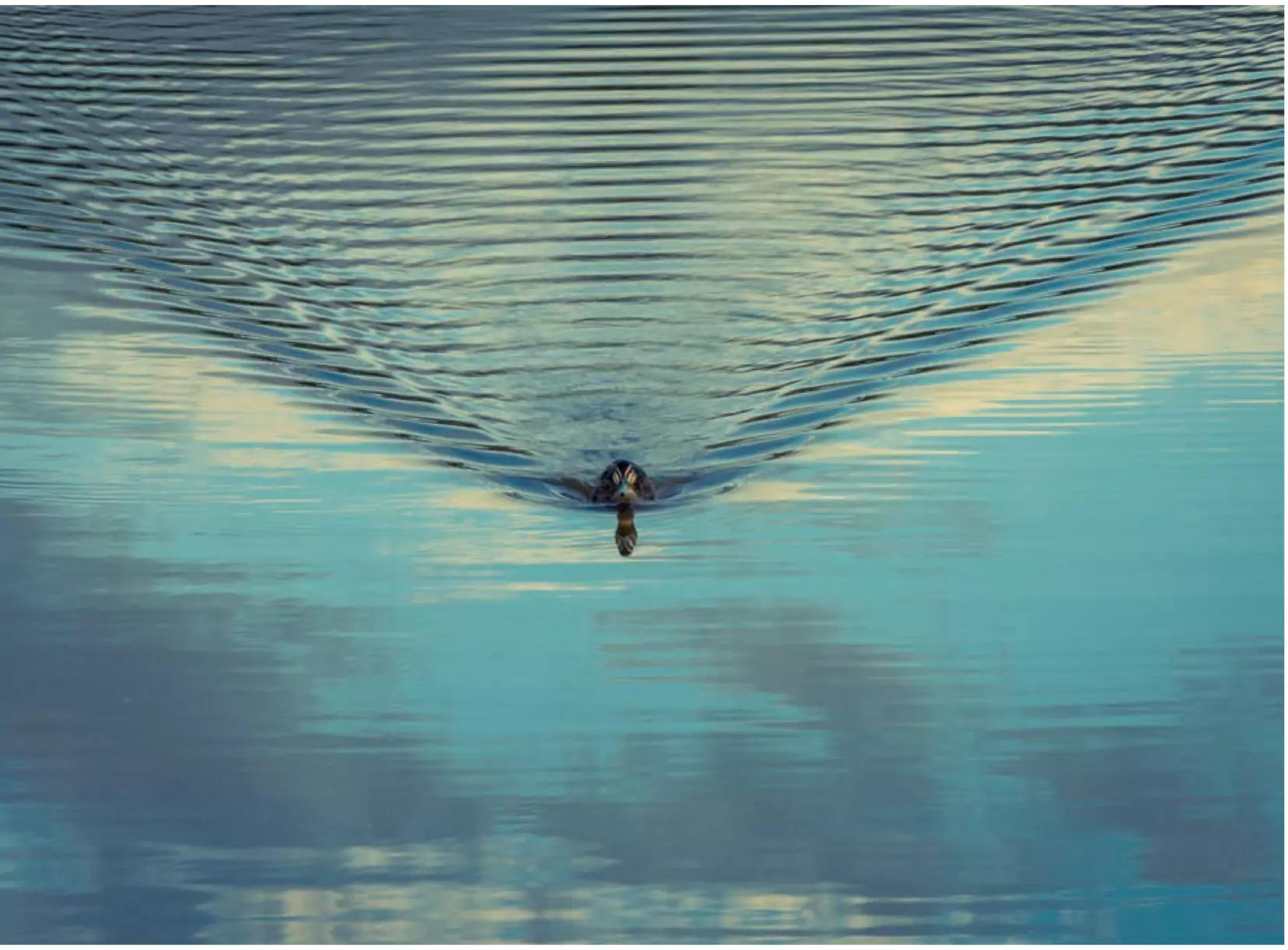

JUST A LITTLE FASTER

"I was amazed at how much water was moved by a duck swimming. The waves would go on for a while and this image stuck in my head. For over a week and many hours fighting multiple ducks I finally got just the one to come straight at me. The problem I found was the reflection of the white clouds on the water. Still, hope you enjoy it."

ANTHONY'S TIP: Hey Clay, I love this image, and I reckon the cloud in the sky actually helped you; had the sky been clear blue the ripples in the duck's wake would have been less noticeable. The one thing I would question though, is your exposure choice. You made the image at 1/15th of a second at f16, and while f16 will give you good depth of field, the resulting slow shutter speed has resulted in a hint of motion blur on the duck. Your lens does have Vibration Reduction (VR) but this only eliminates motion blur induced by the user (camera shake), not by the subject. Personally I would have opened my aperture to about f8, increased my ISO one stop to ISO 200 and then used a shutter speed of about 1/60th or 1/125th. This image is very good, but had that duck been tack sharp it would have been even more magical. Keep up the good work!

TITLE: The Power of One….Duck!
PHOTOGRAPHER: Clay Rider
DETAILS: Nikon D7200, Nikkor 18-105mm lens @ 105mm. 1/15s @ f16, ISO 100.

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